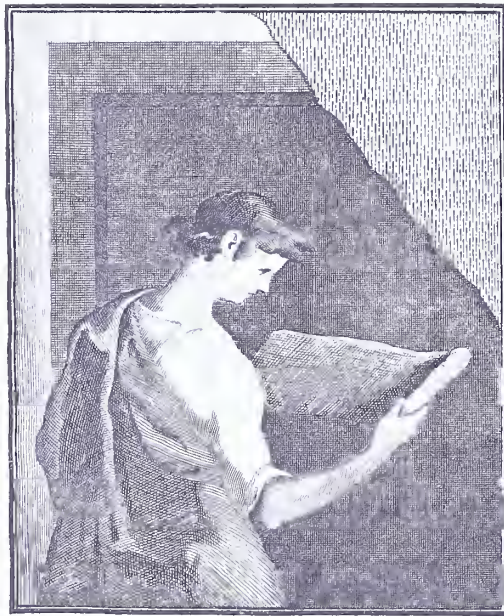


THE  
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# THE ARCHITECTURAL REVIEW

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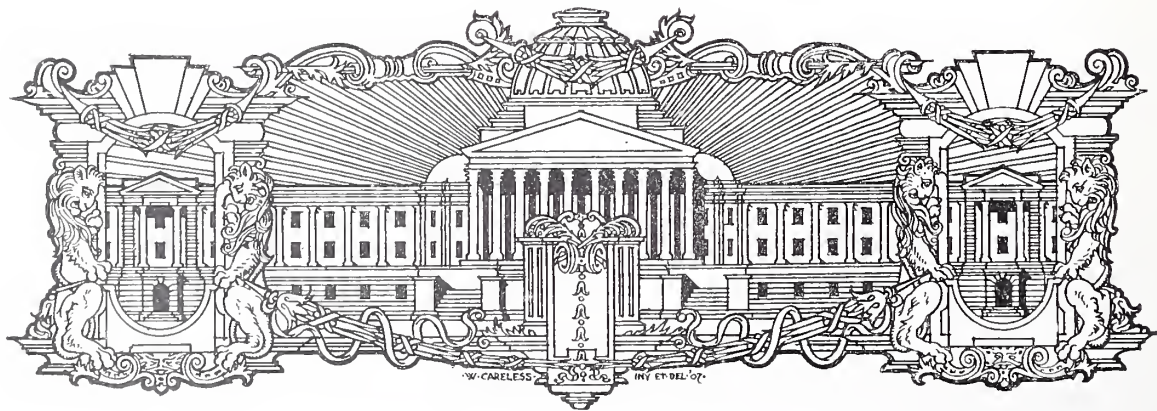
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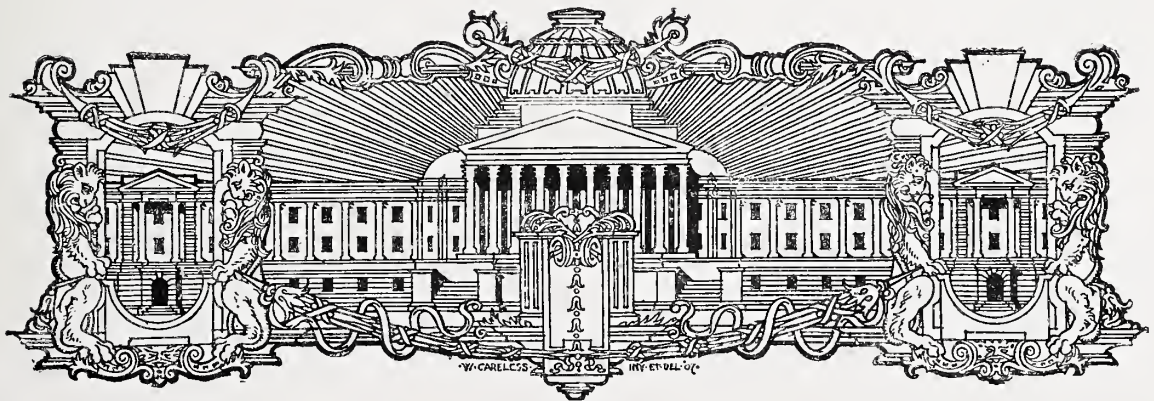
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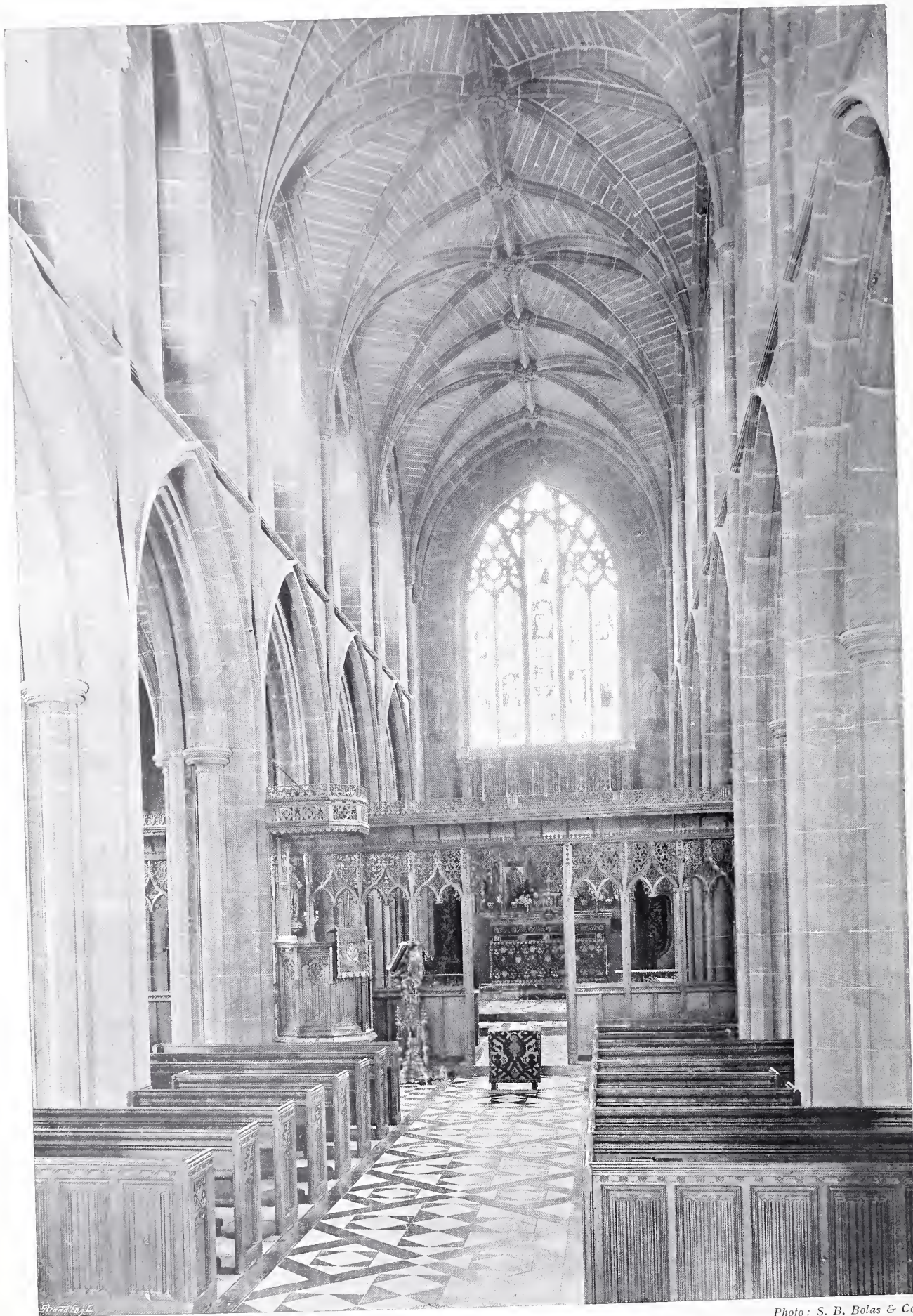


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ST. MARY, ECCLESTON: INTERIOR, LOOKING EAST.  
THE LATE G. F. BODLEY, R.A., D.C.L., ARCHITECT.



# On Spires and Towers.

*A previously unpublished Letter of A. Welby Pugin, communicated by Dom H. Philibert Feasey, O.S.B., F.R. Hist. Soc.*

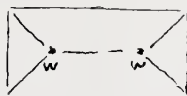
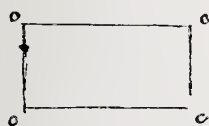


EVEREND SIR,—Allow me to thank you for your kind attention to my communication, which I would have acknowledged sooner had I not been anxious to collect much interesting matter on the subject to lay before you.

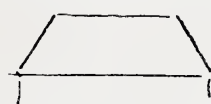
From an extract from the Oxford paper founded by my friend the Rev. Mr. Bloxam, and also by a letter from Mr. Parker, the Secretary, I perceive that the original report of your remarks was most incorrect. I can assure you, however, that I did not think of edifying you from any *personal* feelings whatever, but purely from the anxiety I feel that the Oxford Society should set forth the true principles of ecclesiastical architecture.

Since I first wrote, I have travelled by gigs through a great part of Leicestershire and Northamptonshire, to re-examine the churches in those centres, and every instance I have met with bears out my assertion. With this I send a regular statement respecting spires and towers which will, I trust, prove interesting to the Society. I must beg, in the first place, to draw your attention to the *use* and *intention* of spires. They may be considered under two heads, *Natural* and *Symbolical*. The natural use of a spire is a covering or roof to the tower (necessary for the suspension of bells); the symbolical to make that roof an emblem of the Resurrection,<sup>1</sup> and to elevate the great symbol of our redemption.

With regard to a spire considered as a roof or covering, let us take a parallelogram *oooo*—



establish two king posts at *ww*, which when viewed in elevation would form a roof of this shape:—



Instead of a parallelogram, let us now take a square—

We only want one king post at *s*, and



when viewed in elevation the roof would form—

which is, in fact, a low



spire. The Norman spires were in many cases not more elevated than a roof of this shape, and were little more than coverings of a vertical form; but I am not acquainted with a single instance of a Norman tower with an *original flat* roof. Those churches, St. Michel de Vaucelles, St. Loup, Bayeux, have stone roofs. The last two are of very high proportions, but the general method of covering towers in those early times was by timber spiral roofs covered with lead. A very curious plan of Canterbury Cathedral in Hasted's "*Kent*" (the original of which was made by Eadwin, a monk, about 1130) shows all the turrets and towers terminated by low spires, one of which on the north side is yet standing—All the ecclesiastical buildings represented in the Bayeux tapestry have *low spires*. On early seals the same is universally found. There cannot exist a doubt as to the use of depressed spires on all towers and turrets of the *ecclesiastical buildings* of the Saxon and Norman times,<sup>2</sup> but with the introduction of the pointed arch and increased height these spires shot up to a prodigious elevation, being indefinitely constructed of stone or timber covered with lead. I have subjoined a list to show that the towers were invariably terminated in this manner until the decline of the pointed style, when embattled towers with angle-pinnacles were introduced,



The most obvious mode of roofing it would be to

<sup>1</sup> The vertical line illustrative of the great mystery of the resurrection is the very foundation of Christian architecture. Everything tends upwards and runs into pyramids and points. Arches, roofs, vaulting, pinnacles, turrets, and last, but not least, towers. When the vertical principle was lost, Christian architecture soon declined, and *four-centred arches*, *flat roofs*, and *square-topped towers* came in.

<sup>2</sup> The spiral top forms a great distinction between the towers of ecclesiastical and military buildings. The latter are always flat for the purpose of defence. Hence, on the Welsh borders and in Cumberland, on the Scottish border, the church towers are flat, being used for castles, having rooms and *fireplaces* in them, the only access being through a small door from the interior of the churches, which could be strongly secured from the *interior of the tower*.

and with the exception of the latter feature partook more of the castellated than the ecclesiastical character. For *battlements*, strictly speaking, are of a military character. The churches built during the fine (*sic*) time had open or closed *Parapets* on merely dripping eaves. But the battlement churches are late, and are an additional proof of the multiplication of detail in the Perpendicular style. It is a curious fact that we have no instance of a very late spire, and I certainly have never seen an instance of an early *flat-topped* tower. The absence of squinches in the angles of the masonry does not by any means disprove the original termination by a spire, for they were frequently, very frequently, constructed of timber, which would not require the support of angle arches. I cannot conceive how an architect of the Early or Decorated period could have designed a tower to be



terminated without a spire. Where could he place the cross? And in those times of mystical architecture, the cross as surmounting the whole church would never have been omitted. Indeed, after the general loss of spires, we find even on late towers in many places a very miserable substitute for them in the shape of a sort of central

pinnacle, merely for the purpose of raising a cross.

On the Continent, spires appear to have degenerated into steeples. Strasburg, Antwerp, and Mechlin (as designed) are of this description, and although captivating at first sight by their immense elevation and intricacy of detail are by no means so satisfactory as regular spires. The

consistency of their purpose as *coverings to the towers* being lost sight of, they become mere fanciful emotions, and cannot be defended on principle. Strasburg itself is far more extraordinary and difficult than beautiful. Nearly two hundred years elapsed between the commencement of the tower and the termination of the steeple, and there is no doubt that had the original design of Evoir de Steinbach



been carried out it would have been very superior

I beg that you will not think it worthy  
to reply to this commiseration at my length I have  
wished to apologise for intruding on your valuable  
time by addressing you on the first instance  
but the subject is one of so much  
importance that I trust it will

be - sufficient apology for the liberty

I remain with Respect

your obedient servant

+ Andy Payne



fin Paid



Side Paid

to the present erection. St. Nicholas Newcastle-on-Tyne, the old Bow steeple, Cheapside, and the high church of Edinburgh are instances of this substitution of fanciful design for the antient spire, and all these, I need hardly remark, are of the fifteenth century.



I now beg to refer you to the accompanying list in support of what I have advanced, and in conclusion I am most anxious to draw your attention to an important point, viz., that in the present revival of antient ecclesiastical architecture, *such styles only should be reproduced and followed* as belong to the zenith of Xtian design. Why go back to the Normans, who were only Christian builders with debased Roman ideas, or descend to the Tudors, who were rapidly verging into extravagance, and who had already lost the soul of Christian design?

I have fully made up my mind never again to build a church with four centred arches and

flattened roof. Between the early Lancet and the rich Decorated of Edward III. we have the first models, pure, mystical, and beautiful in design with *exquisite execution*, sculpture unsurpassed in classic antiquity—I may say, unequalled, and believe me, equilateral arches, high roofs, and tapering spires, all belonging to this fine period; while flat roofs, flat arches, and square-top towers must be classed with the debased style of the latter time.

I beg that you will not think it necessary to reply to this communication at any length. I have indeed to apologise for intruding on your valuable time by addressing you in the first instance, but the subject is one of so much importance that I trust it will form a sufficient apology for the liberty.

I remain, with respect,

Your obedient servant,

A. WELBY PUGIN.

✠ Feast of St. Aldhelm, 1843.

#### NOTICES OF SPIRES AND TOWERS IN ENGLAND.

EDITORIAL NOTE.—The distinguished Architect commenced this list of churches, accompanying his letter, in tabular form; but the arrangement is not maintained throughout, and in places the information is run together in paragraphs. For convenience and clearness the tabular form has been adhered to in this transcription from the original MS., without, however, omitting anything.

##### SALISBURY:

|                            |    |    |   |    |    |    |    |                                |
|----------------------------|----|----|---|----|----|----|----|--------------------------------|
| The Cathedral              | .. | .. | A centre spire of stone   | .. | .. | .. | .. | Decorated.                     |
| Ditto                      | .. | .. | The bell-tower on the north side had a spire of timber covered with lead, nearly 200 ft. high, demolished in the time of Wyatt. | .. | .. | .. | .. | Early English.                 |
| St. Thomas's Parish Church | .. | .. | An embattled tower  | .. | .. | .. | .. | Late Perpendicular.            |
| St. Edmund's ditto         | .. | .. | A ditto   | .. | .. | .. | .. | Rebuilt in seventeenth century |
| St. Martin's ditto         | .. | .. | A spire   | .. | .. | .. | .. | Late Decorated.                |

##### BATH:

|                               |    |    |         |    |    |    |    |                     |
|-------------------------------|----|----|---------|----|----|----|----|---------------------|
| The Abbey                     | .. | .. | A tower | .. | .. | .. | .. | Late Perpendicular. |
| St. James's and St. Michael's | .. | .. | Towers  | .. | .. | .. | .. | Both Late.          |

##### BIRMINGHAM:

|                   |    |    |         |    |    |    |    |                 |
|-------------------|----|----|---------|----|----|----|----|-----------------|
| The Parish Church | .. | .. | A spire | .. | .. | .. | .. | Late Decorated. |
|-------------------|----|----|---------|----|----|----|----|-----------------|

##### BRIDGNORTH:

|                   |    |    |         |    |    |    |    |                     |
|-------------------|----|----|---------|----|----|----|----|---------------------|
| The Parish Church | .. | .. | A tower | .. | .. | .. | .. | Late Perpendicular. |
|-------------------|----|----|---------|----|----|----|----|---------------------|

##### BRISTOL:

|                                   |    |    |         |    |    |    |    |                     |
|-----------------------------------|----|----|---------|----|----|----|----|---------------------|
| St. Mary Redcliffe                | .. | .. | A spire | .. | .. | .. | .. | Decorated.          |
| St. Edwin's                       | .. | .. | Ditto   | .. | .. | .. | .. | Fourteenth century. |
| St. Nicholas's                    | .. | .. | Ditto   | .. | .. | .. | .. | Ditto.              |
| St. John's                        | .. | .. | Ditto   | .. | .. | .. | .. | Ditto.              |
| Cathedral                         | .. | .. | Tower   | .. | .. | .. | .. | Fifteenth century.  |
| St. Thomas's Church               | .. | .. | Ditto   | .. | .. | .. | .. | Perpendicular.      |
| Temple Church                     | .. | .. | Ditto   | .. | .. | .. | .. | Ditto.              |
| St. Stephen's Church <sup>3</sup> | .. | .. | Ditto   | .. | .. | .. | .. | Ditto.              |

##### CANTERBURY:

|                  |    |    |  |          |    |    |    |                     |
|------------------|----|----|--|----------|----|----|----|---------------------|
| South-west tower | .. | .. | Embattled                              | ..       | .. | .. | .. | Late Perpendicular. |
| North-west tower | .. | .. | Now rebuilt, but formerly had a spire. | See Hol- | .. | .. | .. | Norman.             |
| Centre tower     | .. | .. | lar's view.                            | ..       | .. | .. | .. | Perpendicular,      |

<sup>3</sup> With this may be classed the towers of Taunton, Glastonbury Parish Church, and several churches of Somersetshire which are of the same style and date—all *Later*.







## LICHFIELD:

|                             |                               |                 |
|-----------------------------|-------------------------------|-----------------|
| Cathedral .. .. .           | Three spires of stone .. .. . | Decorated.      |
| St. Chad's Parish Church .. | A stone spire .. .. .         | Late Decorated. |

|                 |                        |                   |
|-----------------|------------------------|-------------------|
| IPSWICH .. .. . | All towers and .. .. . | All <i>Late</i> . |
|-----------------|------------------------|-------------------|

|                       |                 |                      |
|-----------------------|-----------------|----------------------|
| KINGSTON-UPON-HULL .. | A tower .. .. . | Early Perpendicular. |
|-----------------------|-----------------|----------------------|

## NOTTINGHAM:

|                     |                 |                          |
|---------------------|-----------------|--------------------------|
| St. Mary's .. .. .  | A tower .. .. . | Very Late Perpendicular. |
| St. Peter's .. .. . | A spire .. .. . | Late Decorated.          |

## OXFORD:

|                          |                 |                      |
|--------------------------|-----------------|----------------------|
| Merton .. .. .           | A tower .. .. . | Perpendicular.       |
| St. Mary Magdalene .. .. | Ditto .. .. .   | Late Perpendicular.  |
| New College .. .. .      | Ditto .. .. .   | Early Perpendicular. |
| St. Mary .. .. .         | A spire .. .. . | Decorated.           |
| Christ Church .. .. .    | Ditto .. .. .   | Early English.       |
| Old All Saints' .. .. .  | Ditto .. .. .   | Late Decorated.      |

The upper part of towers of most of the parochial churches at Oxford were altered in the early part of sixteenth century.

## LINCOLNSHIRE:

|                               |   |                     |
|-------------------------------|---|---------------------|
| Grantham .. .. .              | A spire .. .. .                             | Decorated.          |
| Brant Broughton .. .. .       | Ditto .. .. .                               | Ditto.              |
| Leadenham .. .. .             | Ditto .. .. .                               | Ditto.              |
| Fulbeck .. .. .               | A tower .. .. .                             | Perpendicular.      |
| Claythorpe .. .. .            | A spire .. .. .                             | Decorated.          |
| Sleaford .. .. .              | Ditto .. .. .                               | Early English       |
| Heckington .. .. .            | Ditto .. .. .                               | Decorated.          |
| Ewerbey .. .. .               | Ditto .. .. .                               | Ditto.              |
| Tattershall .. .. .           | A tower .. .. .                             | Late Perpendicular. |
| Donington .. .. .             | A spire .. .. .                             | Decorated.          |
| Swineshead .. .. .            | Ditto .. .. .                               | Ditto.              |
| Wigtoft .. .. .               | Ditto .. .. .                               | Early.              |
| Frampton .. .. .              | Ditto .. .. .                               | Early English.      |
| Sutterton .. .. .             | Ditto .. .. .                               | Late Decorated.     |
| Gosberton .. .. .             | Ditto .. .. .                               | Ditto.              |
| Spalding .. .. .              | Ditto .. .. .                               | Decorated.          |
| Moulton .. .. .               | Ditto .. .. .                               | Ditto.              |
| Surfleet .. .. .              | Ditto .. .. .                               | Ditto.              |
| Quadring .. .. .              | Ditto .. .. .                               | Ditto.              |
| Sutton, St. Mary's .. ..      | A high timber spire covered with lead .. .. | Early Lancet.       |
| Morton .. .. .                | Ditto .. .. .                               | Perpendicular.      |
| Haconby .. .. .               | A spire .. .. .                             | Decorated.          |
| Dunsby .. .. .                | A tower embattled .. .. .                   | Late.               |
| Rippingale .. .. .            | Ditto .. .. .                               | Ditto.              |
| Dowsby .. .. .                | Ditto .. .. .                               | Ditto.              |
| Billingborough .. .. .        | A spire .. .. .                             | Decorated.          |
| Horbling .. .. .              | An embattled tower .. .. .                  | Late Perpendicular. |
| Helpringham .. .. .           | A spire .. .. .                             | Decorated.          |
| Wiberton <sup>6</sup> .. .. . | An embattled tower .. .. .                  | Perpendicular.      |

These instances ought to prove that spires do not belong to countries, but to periods and styles. Every Early and Decorated tower in Lincolnshire has a spire, while these are interspersed with embattled towers, all Late. The only reason why some counties are more famous for spires than others is simply because we find more churches of a particular date in these counties. In many, the spires were mostly of *wood* covered with *wooden shingles*, some of which yet remains, but most have disappeared, owing to the perishable material. In Kent, they are covered mostly with Rag stone, hence the spires were mostly of wood covered with lead. Many were taken down when the towers were repaired in the fifteenth and sixteenth centuries,<sup>7</sup> and more until the last century. Rochester Cathedral had a spire of timber covered with lead. In my recollection Minster spire in the Isle of Thanet is yet remaining. St. Clement's, Sandwich, was the same.

|                         |   |                           |
|-------------------------|---|---------------------------|
| Barrowby .. .. .        | With a high spire .. .. .               | Decorated.                |
| Stamford: St. Mary's .. | A spire .. .. .                         | Ditto.                    |
| All Saints' .. .. .     | A spire .. .. .                         | Early Perpendicular.      |
| St. Martin's .. .. .    | { Late towers.                          |                           |
| St. John's .. .. .      |   |                           |
| Louth .. .. .           | Is terminated with a high spire .. .. . | Very Early Perpendicular. |

## LEICESTERSHIRE:

In Leicestershire the fact of spires depending on styles and not locality is equally remarkable.

|  |                           |                  |
|--|---------------------------|------------------|
| Kegworth .. .. .                             | A spire .. .. .           | Late Decorated.  |
| Loughborough .. .. .                         | A tower embattled .. .. . | Perpendicular.   |
| Sileby .. .. .                               | Ditto .. .. .             | Ditto.           |
| Syston .. .. .                               | Ditto .. .. .             | Ditto.           |
| (And all, I believe, by the same architect.) |                           |                  |
| Queniborough .. .. .                         | A spire .. .. .           | Early Decorated. |
| Gaddesby .. .. .                             | Ditto .. .. .             | Ditto.           |
| Ashby Folville .. .. .                       | A tower .. .. .           | Perpendicular.   |
| Kirkby .. .. .                               | A spire .. .. .           | Decorated.       |
| Asfordby .. .. .                             | Ditto .. .. .             | Ditto.           |

<sup>6</sup> Now usually spelt Wyberton (Ed.).

<sup>7</sup> Most of the towers of the Kentish churches were rebuilt or the upper part reconstructed about this period. We not infrequently find Late towers with antient naves.

## LEICESTERSHIRE—continued.

Melton .. .. .



Is most interesting in this respect. The tower is Early English up to a certain height to A A. Here is actually a block projecting string which was originally under the spire. The upper part of the tower was added in the fifteenth century. Now in this case either the spire was never completed, or taken down at that period, and the tower raised.

Nether Broughton and Over Have both towers of .. .. . Late Perpendicular work.  
Broughton.

A little further on we have—

Bingham .. .. . An Early English tower with a spire .. ..  
Bottesford .. .. . With a high spire .. .. . Decorated

EDITORIAL NOTE.—Here Pugin returns to churches immediately over the border in Lincolnshire, and these are entered under that county.

This catalogue of English examples is ended by a general note (immediately following), after which Pugin proceeds to tabulate “Some Spires in Normandy.”

It is, of course, unprofitable to notice in this account a hundredth part of the examples that may be cited in support of my position; but it is impossible to examine the towers now existing with strict attention without perceiving that embattled towers were substituted for spires in the Late Perpendicular churches, while every *complete* tower of the earlier date is terminated by a spire. The spire *went down with the roof*, and flat roofs and embattled towers are invariably found together. Counties which are celebrated for spires are full of Early and Decorated Churches of stone construction; while in those counties where few spires are found, the towers are either Late or have been altered at a Late period. The finest churches of Norfolk are mostly Perpendicular, those in Suffolk the same: huge towers with flint and panel work, fine of the style, but not comparable to the earlier designs. Often the lower part of a tower, as at Huntingdon,<sup>8</sup> is Decorated, and the upper part re-built in the fifteenth or early sixteenth century with a square embattled top. In conclusion, if any tower can be pointed out to me (which I have not seen) as complete of the Decorated or Early period without a spire, I will at the earliest opportunity proceed to examine the same and make a report upon it.

## SOME SPIRES IN NORMANDY.

## JUMIÈGES:

Abbaye de Jumièges .. .. . Two at the western end (timber) .. .. . Very Early.  
Ditto .. .. . One on the entrance of St. Peter's Church (timber) Thirteenth century.

ABBAYE DE ST. WAN- One on the centre tower of immense height (stone) Thirteenth century.  
DRILLE.

## LILLEBONNE:

Parish Church .. .. . One of stone .. .. . Early part of thirteenth century.

<sup>8</sup> EDITORIAL NOTE.—This word in the original schedule looks like Hintinydon; but such a place does not appear to exist. Pugin probably refers to St. Mary's at Huntingdon, which was re-constructed in the reign of Henry VIII.

|   |    |    |   |    |    |    |    |    |                                   |
|---|----|----|---|----|----|----|----|----|-----------------------------------|
| HARFLEUR:                                   |    |    |   |    |    |    |    |    |                                   |
| Parish Church                               | .. | .. | One of stone  | .. | .. | .. | .. | .. | Early part of fifteenth century.  |
| GRANVILLE:                                  |    |    |   |    |    |    |    |    |                                   |
| Parish Church                               | .. | .. | One centre tower (timber)                                     | .. | .. | .. | .. | .. | Very Early.                       |
| MONTIVILLIERS:                              |    |    |   |    |    |    |    |    |                                   |
| Abbaye de Montivilliers                     | .. |    | West end (stone)  | .. | .. | .. | .. | .. | Twelfth century.                  |
| Ditto                                       | .. | .. | One centre tower (timber)                                     | .. | .. | .. | .. | .. | Ditto.                            |
| BOSCHERVILLE:                               |    |    |   |    |    |    |    |    |                                   |
| Abbaye de St. Georges                       | .. |    | Two west end (stone)  | .. | .. | .. | .. | .. | Early part of thirteenth century. |
| Ditto                                       | .. | .. | One on centre tower (timber)                                  | .. | .. | .. | .. | .. | Very Early.                       |
| ROUEN:                                      |    |    |   |    |    |    |    |    |                                   |
| Cathedral                                   | .. | .. | 1. Spire over the centre tower (stone)                        | .. | .. | .. | .. | .. | Eleventh century.                 |
|   |    |    | 2. Spire over the centre timber (burnt)                       | .. | .. | .. | .. | .. | Thirteenth century.               |
|   |    |    | 3. A steeple over the centre timber (burnt)                   | .. | .. | .. | .. | .. | Sixteenth century.                |
|   |    |    | The two western towers are very Late, and are without spires. |    |    |    |    |    |                                   |
| St. Maclou                                  | .. | .. | On centre tower, stone; destroyed by a storm                  | .. | .. | .. | .. | .. | Fifteenth century.                |
| EVREUX:                                     |    |    |   |    |    |    |    |    |                                   |
| Cathedral                                   | .. | .. | On centre tower (timber)                                      | .. | .. | .. | .. | .. | —                                 |
| BAYEUX                                      | .. | .. | West end, two spires (stone)                                  | .. | .. | .. | .. | .. | Twelfth century.                  |
| COUTANCES                                   | .. | .. | West end, two spires (stone)                                  | .. | .. | .. | .. | .. | Ditto.                            |
| CAEN:                                       |    |    |   |    |    |    |    |    |                                   |
| Abbaye of St. Étienne (l'Abbaye-aux-Hommes) | .. |    | Two at west end, stone  | .. | .. | .. | .. | .. | Twelfth century.                  |
| St. Pierre Parish Church                    | .. |    | One at west end, stone  | .. | .. | .. | .. | .. | Fourteenth century.               |
| St. Sauveur Parish Church                   | .. |    | One at west end, stone  | .. | .. | .. | .. | .. | Fourteenth century.               |
| St. Étienne Parish Church                   | .. |    | One at west end, timber                                       | .. | .. | .. | .. | .. | Fourteenth century.               |
| St. Jean                                    | .. | .. | Constructed for spire but not built, owing to a settlement.   | .. | .. | .. | .. | .. | Thirteenth century.               |

### SOME REMARKABLE SPIRES IN FRANCE AND THE CONTINENT.

|                     |    |    |  |    |    |    |    |    |                     |
|---------------------|----|----|--|----|----|----|----|----|---------------------|
| CHARTRES            | .. | .. | At west end, one very fine, in stone                 | .. | .. | .. | .. | .. | Twelfth century.    |
| Ditto               | .. | .. | One at west end; open, and not so good, in stone     | .. | .. | .. | .. | .. | Fifteenth century.  |
| ABBAYE, ST. DENIS   | .. |    | Two at west end in stone                             | .. | .. | .. | .. | .. | Twelfth century.    |
| PARIS:              |    |    |  |    |    |    |    |    |                     |
| Abbaye St. Germain  | .. |    | Three; two at west end, one in centre, timber.       | .. | .. | .. | .. | .. | Twelfth century.    |
|                     |    |    | The centre and one west end now demolished.          |    |    |    |    |    |                     |
| Sainte Chapel'e     | .. | .. | A high spire of timber                               | .. | .. | .. | .. | .. | Thirteenth century. |
| ABBEY OF ST. VICTOR | .. |    | A stone spire at west end                            | .. | .. | .. | .. | .. | Twelfth century.    |
| Ditto               | .. | .. | One in centre of timber                              | .. | .. | .. | .. | .. | Fourteenth century. |
| BEAUVAIS: Cathedral | .. | .. | A stone spire in centre                              | .. | .. | .. | .. | .. | Fourteenth century. |
| COLOGNE             | .. | .. | Two high spires were designed for the Cathedral      | .. | .. | .. | .. | .. | —                   |
| FISBURGH AND BRIEUX | .. |    | A high spire at west end                             | .. | .. | .. | .. | .. | —                   |
| GELNHAUSEN          | .. | .. | Three spires   | .. | .. | .. | .. | .. | —                   |
| MARBURG:            |    |    |  |    |    |    |    |    |                     |
| St. Elizabeth       | .. | .. | Two stone spires at west end, a timber one in centre | .. | .. | .. | .. | .. | —                   |
| LIMBURG             | .. | .. | A high spire in centre                               | .. | .. | .. | .. | .. | —                   |
| NUREMBERG:          |    |    |  |    |    |    |    |    |                     |
| St. Laurence        | .. | .. | Two spires west end                                  | .. | .. | .. | .. | .. | —                   |
| BRUGES:             |    |    |  |    |    |    |    |    |                     |
| Notre Dame          | .. | .. | A high spire on one side                             | .. | .. | .. | .. | .. | —                   |

I believe fully that the spire entered equally into the designs of foreign château architects during the Early and Decorated period as it did into those of England. Nay, more, I do not remember to have (seen?) a tower that was finished with a square top. The Late ones on the continent were finished with open lanterns and archwork, more like Boston, so that the spiral outline was in some measure preserved.



# Books.

## A DIM PERCEPTION OF THE OBVIOUS.

*The Principles of Architectural Design; by Percy L. Marks, Architect. 10 in. by 6 in. pp. xx, 266. 165 full-page illustrations and others in text. 10s. 6d. nett. London: Swan, Sonnenschein & Co., Ltd., 25, High Street, Bloomsbury.*



ADMIRERS of Mr. Hilaire Belloc will remember that the hero of "Lambkin's Remains" was the author of "Shots at the Probable" and "Little Journeys in the Obvious." Mr. Marks is a

past master of the Lambkin literary method. When he is accurate he merely says the obvious; but he is not always accurate. The idea in his mind seems to have been to do something for the architectural public on the lines of Mr. Belcher's "Essentials of Architecture." Mr. Belcher, as most of our readers by this time know, has written a delightful and helpful book illustrated with appropriate architectural examples. Mr. Marks has produced a volume banal and dreary to the last degree; the illustrations are not merely bad, they are simply execrable. He has, moreover, amongst his sketches given what purport to be details by various architects of note. There is a doorway by Mr. Lutyens, a door by Mr. Harold Cooper, and other details, the drawings of which would, we suspect, greatly astonish their authors. We tender to them our respectful sympathy. The book opens with a dedication in which Mr. Marks reveals to us the emotional side of his nature. Tributes to domestic happiness are good things in their place, but unsuitable, we think, for the public eye. Before Mr. Marks proceeds with the enunciation of what he conceives to be the various principles governing architectural design he provides us with an introduction. Of this we need reproduce no more than the rhetorical question, "Who shall say with confidence what is or is not correct Taste, pure Taste? *Quot homines, tot sententiae.*" Fortunately, there is only one Mr. Percy L. Marks.

We do not propose to weary our readers, as we have ourselves been wearied, by taking them through the chapters of this book; but on the quality of mystery in architecture, and on the symbolism which is used in connection with it, it would be cruel to withhold the luminous information which our author affords. There are two large tables, extending over many pages:

- a. Symbols and their significance.
- b. Subjects and their symbols.

A plate of line sketches is added for their elucidation. From these lists we take the following extracts:—

1. Ark, Noah's . . . . . Safety.
2. Balls, three golden . . . Pawnbroker.
3. Britannia . . . . . England.
4. Ram, suspended . . . Tailor's sign.

On turning to the plate for illumination on these transcendental matters we find a picture of an ark with the legend thereon "Security" and beneath it the further legend, "Messrs. Bryant & May's trade mark for safety matches." The Lombardic symbol is also drawn for our enlightenment, and underneath the legend, "Mr. Attenborough, Pawnbroker, City Road, London." The graceful lineaments of Britannia meet our gaze from a sketch of a halfpenny. Surely mysticism can go no further. We were under the impression that the suspended ram was the device of the Order of the *Toison d'Or*, but the mystical Mr. Marks can find nothing in it but a tailor's sign.

When we get to practical questions we find that vitrified material has a beneficial influence on colours, and that a greater play of reflected and *refracted* light is obtained. If Mr. Marks will consult some shilling primer on optics he will find that opaque vitrified material is not in the habit of refracting light, and when he next bursts into print he will be able to share with us the results of his optical researches. On really architectural matters his guidance is equally illuminating. "Square shafts or piers are but a clumsy expedient in building. If used, means should be employed to take away from their too ponderous appearance by the use of *pier-mirrors*." When we design our houses, "for inner and garden lobbies such sentiments as '*Pax vobiscum*,' '*Salve*,' '*Welcome*,' would be appropriate, and a pictorial representation of the domestic cat might be made effective." We thank Mr. Marks for this priceless suggestion.

The late William Jerdan, when asked how he found time to review books, replied, "Oh, I put the paper knife into them and smell it." We have adopted the more drastic and painful course of reading the book, and, indeed, Jerdan's method was unnecessary, for the leaves are already cut. It is the only praise we can bestow on this preposterous volume.

## COLOUR BOOKS OF SUNNY LANDS.

*Cairo, Jerusalem, and Damascus: Three chief cities of the Egyptian Sultans.* By D. S. Margoliouth, Litt.D., with illustrations in colour by W. S. S. Tyrwhitt, R.B.A., and additional plates by Reginald Barratt, A.R.W.S. 9½ in. by 6½ in. 58 colour plates, 4 line drawings. pp. xvi, 301. 20s. nett.

*Lisbon and Cintra. With some account of other Cities and Historical Sites in Portugal.* By A. C. Inchbold. Illustrated with 30 colour plates by Stanley Inchbold. 9½ in. by 6½ in. pp. xii, 248. 10s. 6d. nett.

London: Chatto & Windus, 111 St. Martin's Lane, W.C.



WHEN the colour book came first into fashion, the colour plates were thought to be interest enough, and little attention was paid to the letterpress, with the result that this sort of publication is taken not very seriously by some people.

Messrs. Chatto & Windus claim for their series that they are serious books by serious authors, and that the text equally with the illustrations constitutes their value. It is rare that a topographical book owes its provenance to so learned a writer as Professor D. S. Margoliouth, and as Mrs. Margoliouth, who contributes the parts relating to architecture, is a serious student of buildings, there are all the elements of a delightful and informing book. The history of Cairo is a welter of bloodshed and contention. Fatimide, Ayyubid, Mamluke, and Turk followed each other in the game of murder till the days of the Khedives and the present period of peace and prosperity. The dark and mediæval ages have been well described as "a kind of bloody Henley, where you cannot see the river for the boats." Presumably the common people had some definite life in which their human relations developed, but we see it now with difficulty, and in Cairo at least it is almost invisible. Take the case of the Mamluke Sultan Nasir. His reign was in three parts, with intervals of deposition, and his eight sons all had a turn at the throne with varying results of abdication and assassination. The Mamluke system by which slaves were made kings tended to make murder normal and poisoning an exact science, while the uncertainty of sovereignty produced a tendency in the rulers to profligacy, "for to-morrow we die."

Of the architectural criticism it may be said that some of its value is lost by the absence of plans. The colour plates deal delightfully with exteriors and interiors, as may be seen from the two we reproduce by kind permission of the publishers. Mr. Tyrwhitt has happily caught the heavy brilliance of Cairo and the softer tones of

the Dome of the Rock. Some of these Eastern buildings are curiously like mediæval European work, except for small differences. On the walls of Damascus are houses that, save for the absence of windows in the lower part, might be on the banks of a Dutch canal. Islam made a deep mark on Christian Spain, but the Crusaders *en revanche* left more than their bones in the East. The Sulaiman Mosque at Damascus deserves mention if only because of a description which says that its architect was "the most incomparable of great geniuses, the noblest of the children of Persia, our Master Mulla Agha." We fear architects in colder climes do not always thus get their deserts. The book is altogether a useful aid to the study of Arab history and art.

Of Mr. and Mrs. Inchbold's book on Lisbon and Cintra, we fear we can hardly say that it is very serious. Mr. Inchbold's water-colours are pretty, but in his architectural sketches there is some lack of sympathy. From time to time one meets glowing descriptions of buildings, *e.g.* the old castle of Almourel, and the Convent of Christ at Thomar; but there is no picture of the former, and only a hazy distant view of the latter.

The Manueline architecture of Portugal, with its constant recurrence of the cable motive, is so little known that here was an opportunity to illustrate it adequately.

The authors are kinder to the Moorish Palace of Cintra. Surely there is no other city of such extraordinary beauty, of which the chief features are colossal chimneys—in this case cone-shaped. Mrs. Inchbold's literary style is a little florid; "assentives," "chroniclist," and "sculptury" are words that jar, and we rather despair when we meet "one of the most unique." Also there is no index. We observe that Messrs. Chatto & Windus have in preparation in this series an authoritative work on Assisi. We await it with great interest. Everyone is Franciscan these days, and the home of the saint has poignant memories of the wild days of mediæval history.

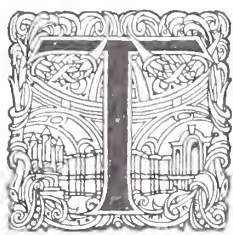
## THE MODERN PLUMBER.

*The Modern Plumber and Sanitary Engineer.* By sixteen specialist contributors. Edited by G. Lister Sutcliffe, A.R.I.B.A., M.R.S.I. Divisional Vol. IV. pp. xi, 360, 7 plates, 250 illustrations in text. 10 in. by 7 in. 6s. nett. London: The Gresham Publishing Co., 34 and 35 Southampton Street, Strand.

THIS volume continues admirably on the lines of those already published, and deals with sanitary matters such as baths, tests for sanitary fittings. Other sections cover bells of all sorts, speaking tubes, and telephones. There is a useful house-drainage plan, coloured, contributed by the editor.



# Some Modern English Church Work.



THE examples of modern English ecclesiastical work included in this issue represent a gradual accumulation of current work, and possess, therefore, a rather stronger merit than would attach to a collection of views hastily gathered for a pre-determined occasion. The buildings illustrated hold some special interest for their authors, and in some cases give expression to new views or fresh ideals in this important branch of architectural design.

The death of Mr. Bodley, one of the last prominent men of the Gothic Revival, suggests an opportunity to take a rapid survey over our recent achievements in church work. Eccleston Church, suggested by him for illustration, is typical of the refined and scholarly work by which he will be richly remembered. Moreover, in an interesting letter he speaks of the peculiar pleasure derived from this work, in that the opportunity had been given to him "to build a completely finished structure, and to decorate it with oak work, marble, and stained glass." Alas, how few church architects have such opportunities! St. Erkenwald, Southend, by Mr. Tapper, is an example of the manner in which the modern church is too often erected. Confined to the simplest material, and with the structure incomplete, the architect has yet contrived to give to this fragment a dignity which over-elaboration too often destroys. The same qualities of breadth and simplicity are also exemplified in the church of St. Swithin, Hither Green, where, again, much of the decorative work yet remains to be done.

Two conventual churches, the chapel of Holy Cross Home, Haywards Heath, and Downside Abbey near Bath, have a particular note of their own. The new choir of the latter is one of the last works of the late Mr. Garner, who predeceased his erstwhile partner, Mr. Bodley, by about a year. It is characteristic of the chapels of these religious communities that solid and enduring building is a first consideration. The decoration is an after labour of love for the community and its friends. In other respects the plan has been considered rather from the particular requirements of the respective communities.

Two buildings of distinctly original appearance are the churches by Professor Pite and Mr. Harrison Townsend. Christ Church, North Brixton, is the solution of sundry difficulties not unknown to church architects: a building to provide a clear and untrammelled view of the pulpit for a large congregation, a cramped site, and the necessity for economy. The result may be seen in the

views. Professor Pite has given London a new note in suburban church architecture, in consonance with modern religious feeling and thought. Mr. Townsend's country Chapel of Ease is somewhat Italianised by the cypress tree in the foreground, but the building is really a simple concrete structure to which subsequent benefactions have added the richness of alabaster wall-linings in the sanctuary. The top lighting of the east end adds greatly to its effect.

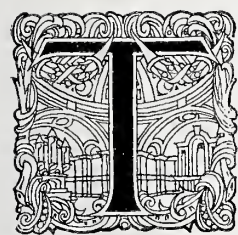
To some extent Perpendicular or Late Perpendicular work seems now to be favoured in the north of England, and Christ Church, Port Sunlight, follows this style; but the treatment could be properly described as a free one. Being the gift of a generous benefactor, the architects have had the advantage of building a complete and finished structure without being hampered by want of means. Ullett Road Chapel has also been favoured by the benefactions of members of the congregation; and the architects have thus erected a more ornate structure than is usually possible, and employed the services of distinguished artists in the decorative work. The whole is a very complete and interesting scheme.

There are other examples, already published in the REVIEW, that one would need to bear in mind in any considered criticism of modern English church work, such as Bentley's Westminster Cathedral, Mr. Godfrey Pinkerton's interesting church at Summerstown, and work by Mr. E. S. Prior. But in so far as a general view will cover such an extended field these examples merely confirm a first impression that modern English church work is distinctly of an eclectic character, and in this respect it is not vastly different from the design of other modern structures. There is considerable satisfaction, however, to be derived from the greater breadth and simplicity that characterises much of our modern church work and furnishes proof of its real vitality. The slavish copyism of mediæval work, the sketch-book architecture of the Gothic Revival, is gradually dying out, and since Westminster Cathedral came upon an astonished architectural world we are more willing to believe that Christian Architecture was not confined to the twelfth and thirteenth centuries. If that fact can be more effectually impressed upon the minds of church-building committees there is hope for our future work in this direction. The fact that Professor Pite has to place his work on record before its mutilation proves the necessity for a more thorough education of such bodies. That under the incubus of a Christian rule in style church architecture has been able to preserve its vitality and even show evidences of future promise is a fact of which English architects may reasonably be proud.



# Church of St. Mary, Eccleston, near Chester.

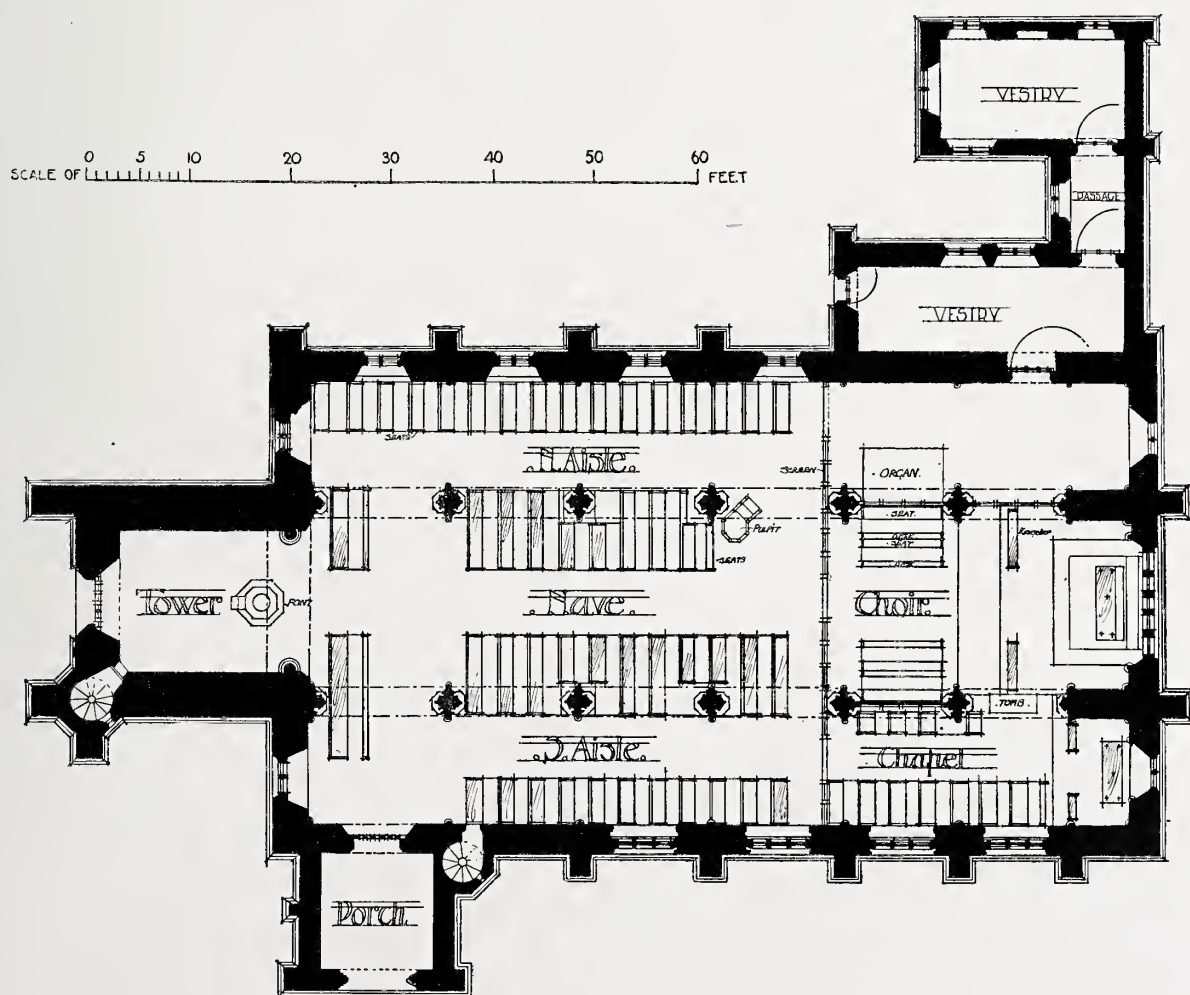
The Late G. F. Bodley, R.A., D.C.L., Architect.



**T**HIS church, built by the late Duke of Westminster, has afforded the architect an opportunity of building a completely finished structure, of furnishing it throughout with oak work, filling every window with stained glass, and laying the floor with marble pavements. It is not often that such an opportunity occurs.

The structure is entirely of new sandstone externally and internally. This gives it a tone free from the raw look that white stone has. The church is continuous, there being no choir arch, and the clearstory windows are continued in the side walls of the western tower. All this gives a unity of idea and an artistic breadth of effect.

The fabric is vaulted throughout with stone, except the vestries, which have oak roofs. The tower is at the west end, and above the tower arch there is an exceedingly well-placed organ richly gilded. The chancel is formed by open oak screens of rich character and well carved. There are convenient vestries. Each window, as has been said, is filled with excellent stained glass. The font is of marble, surmounted by a high oaken cover. There is a high reredos of red stone with many well-carved figures, and a side chapel. On the right-hand side of the altar there is an altar tomb in white alabaster under a carved oak canopy. The tomb has a life-size effigy of the late duke, and at the sides the Westminster coat of arms in colour. The builder was Mr. R. Franklin of Deddington. The glass was carried out by Burlison and Gylls.



PLAN.



Photo: S. B. Boias & Co.

VIEW FROM SOUTH-EAST





*Photo: S. B. Bolas & Co.*

THE SCREEN FROM THE SOUTH AISLE.





THE CHOIR FROM THE SOUTH CHOIR AISLE.







DOME OF THE ROCK FROM THE MOSQUE OF EL AKSA, JERUSALEM  
FROM THE WATER-COLOUR BY WALTER TYRWHITT.



CAIRO : SHARIA DARE EL GAMAMIZ.  
FROM THE WATER-COLOUR BY WALTER TYRWHITT.



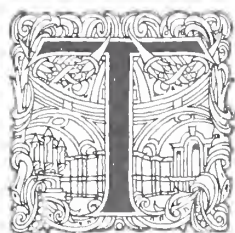


*Photo : S. B. Bolas & Co*



# Christ Church, Port Sunlight.

William and Segar Owen, Architects.



THE church stands almost in the centre of the village of Port Sunlight, Cheshire—the Garden Village which Messrs. Lever Brothers, Ltd., have erected for their work-people, close to the Sunlight Soap Works. The edifice is the gift of Mr. W. H. Lever, the founder and head of the large works and the village.

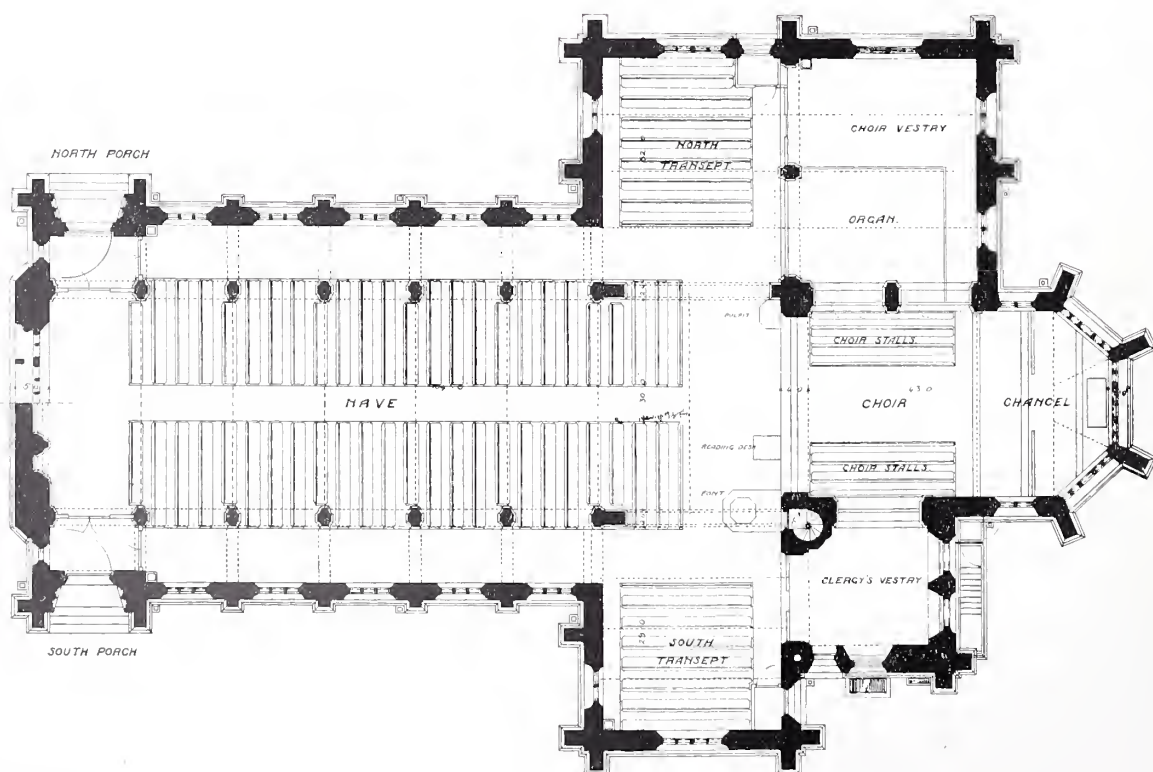
The plan of the building is simple, a wide nave, chancel, transepts, and narrow side aisles. Designed in the Later Perpendicular style, with a certain amount of freedom in regard to details, it is built in local red sandstone from the Helsby Quarries. The roofs throughout are open timber, covered with brown Staffordshire flags. The paving of the aisles is in Sicilian marble. The flooring under the benches is in English oak.

The whole of the building was executed by Lever Brothers' building department; the organ

cases, choir stalls, communion table, reredos, pulpit and reading desk by James Hatch & Sons, Lancaster, the principal wood-carving being executed by C. J. Allen of Lancaster. In the tower is hung a peal of eight bells, the tenor of which weighs 15 cwt. This work was executed by Mears & Stainbank, London. The bells are as follows:—

|                   |    |    |    | Cwt. | qr. | lb. | In. |
|-------------------|----|----|----|------|-----|-----|-----|
| Tenor (largest)   | .. | .. | .. | 14   | 3   | 11  | 45  |
| Seventh           | .. | .. | .. | 10   | 2   | 12  | 40½ |
| Sixth             | .. | .. | .. | 9    | 0   | 24  | 37  |
| Fifth             | .. | .. | .. | 8    | 1   | 15  | 35½ |
| Fourth            | .. | .. | .. | 7    | 0   | 16  | 33  |
| Third             | .. | .. | .. | 6    | 0   | 9   | 31  |
| Second            | .. | .. | .. | 5    | 1   | 20  | 29  |
| Treble (smallest) | .. | .. | .. | 4    | 3   | 19  | 28  |
| Total             | .. | .. | .. | 66   | 2   | 14  |     |

The font and stone carving throughout was executed by J. J. Millson, Manchester. The chancel windows are erected to the memory of Mr. and Mrs. Lever, the parents of the donor.



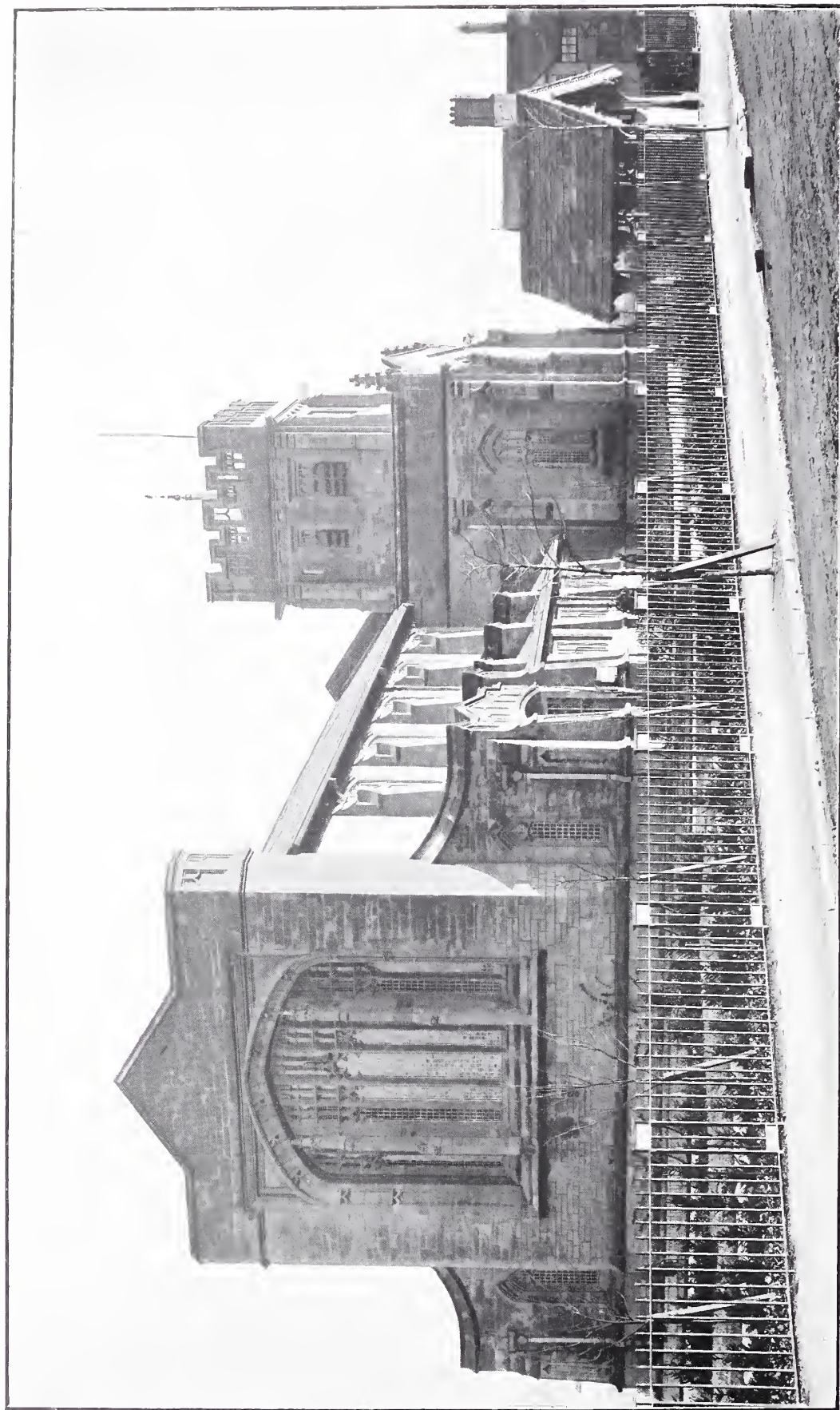
PLAN.



*Photo : T. Lewis.*

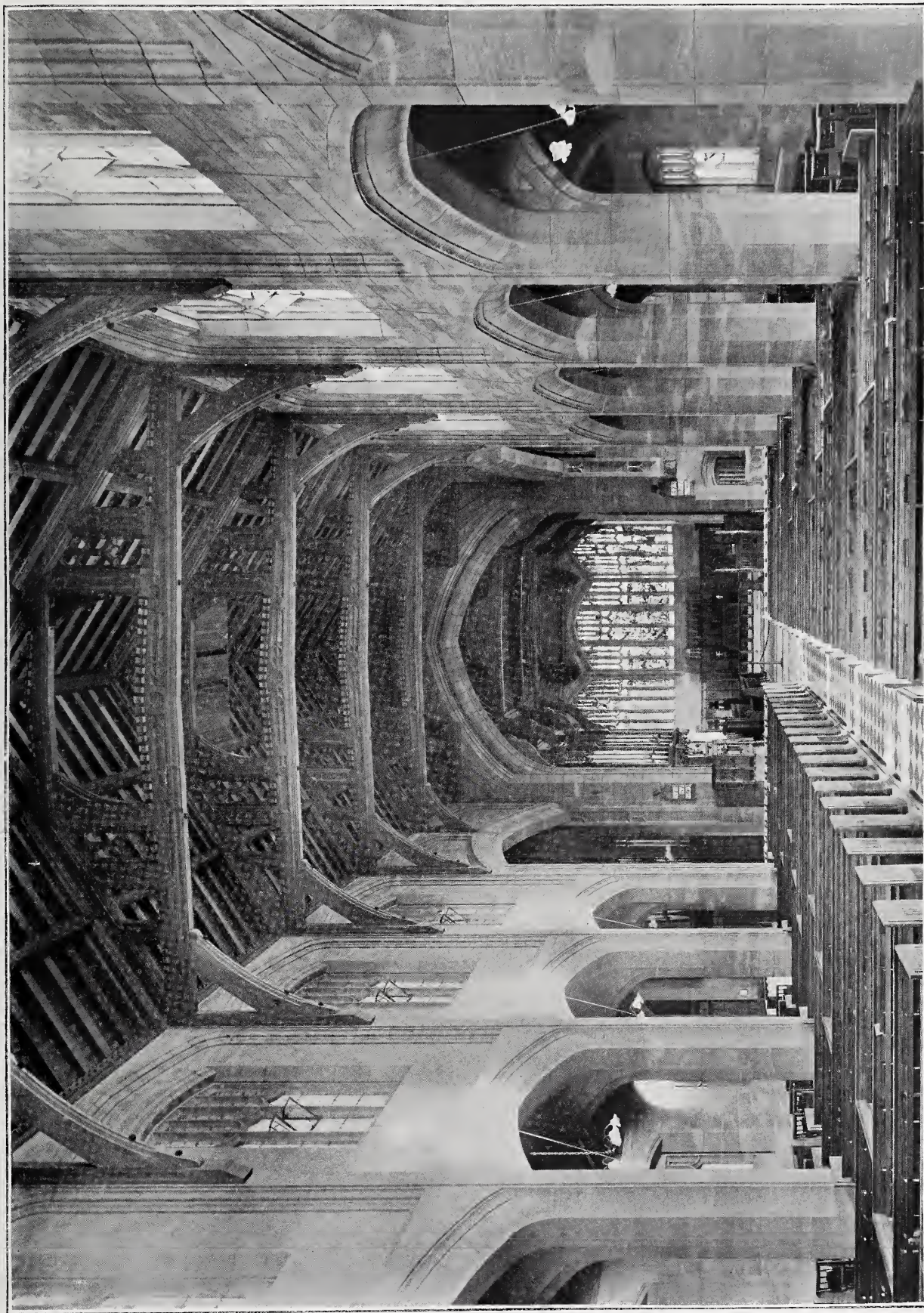
VIEW FROM THE EAST.



*Photo T. Lewis*

VIEW FROM THE SOUTH-WEST.





*Photo: T. Lewis*

THE INTERIOR, LOOKING EAST.

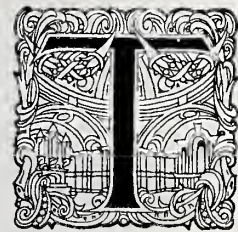


*Photo : T. Lewis.*



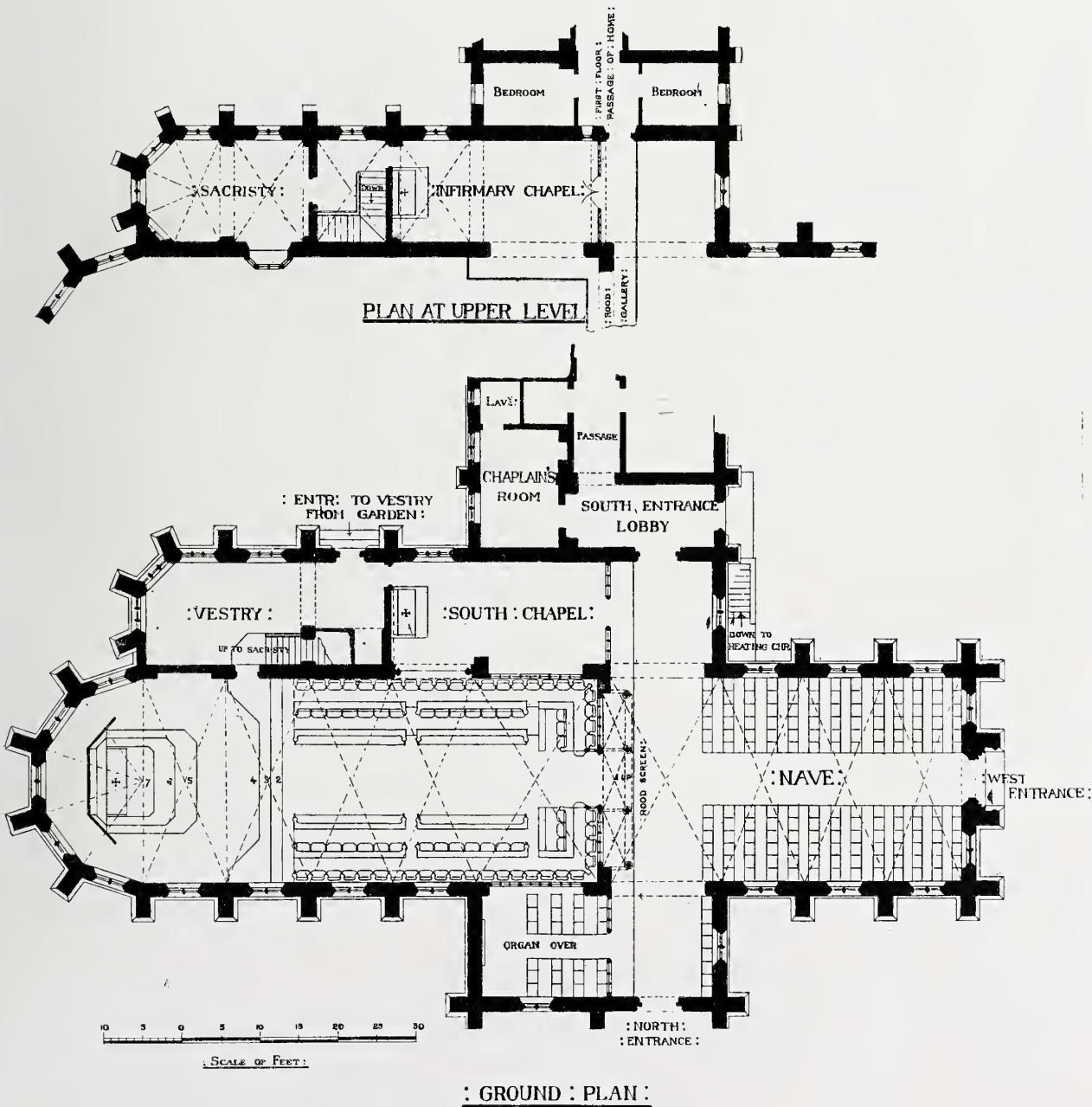
# The Chapel, Holy Cross Home, Haywards Heath.

Walter E. Tower, Architect.



THE Chapel for the Community of the Holy Cross at Haywards Heath is built of local red brick, all moulded work being in Bath stone; it is 122 ft. long from apse to west doorway, and 62 ft. high from floor to ridge; the nave is short, having three bays only. The transepts

are divided into two bays, the western bays forming a wide gangway in front of the rood screen and the eastern bays forming small side chapels, that in the southern transept being extended some feet eastward, and having a vestry beyond it. The rood screen is of Bath stone, running from end to end of both transepts and having a wooden gallery, which it is proposed to enrich considerably with further carving and painted and gilded work.





VIEW FROM THE WEST.

Photo: C. Ellis.

This rood gallery was purposely made of ample dimensions to hold a choir of girls from the orphanage in connection with the home; leading off it on the north side is the organ gallery, and on the south side an "upper" side chapel which is

used by infirm sisters who can be wheeled into it from their bedrooms on the first floor of the home. Beyond this chapel again, and over the vestry with which it is connected by a stone staircase, is the sacristy.





*Photo : C. Ellis.*

THE REREDOS.

Eastwards of the rood screen are divided stalls for eighty sisters and benches for thirty novices. The reredos is entirely of wood, carved and gilt ; its extreme height is 28 ft. The vaulting to the nave and transepts is of wood, but eastwards of

the rood screen it is of breeze concrete with stone ribs.

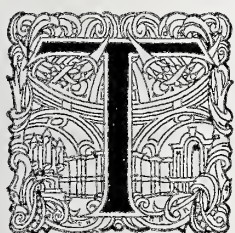
Norman & Burt, of Burgess Hill, Sussex, were the builders employed on the entire work.



*Photo : C. Ellis.*

# St. Martin's Church, Wonersh, Surrey.

C. Harrison Townsend, Architect.



**T**HIS is a simple and inexpensive building, intended to serve as a chapel-of-ease for the hamlet of Blackheath, Surrey, on the borders of which place it is situated.

The vestry at the east end is formed from an old cottage to which the porch and projecting windows were added. The length of the church is 63 ft., the breadth 23 ft., and the height from the floor to the highest point of the barrel ceiling is 15 ft. 3 in. The walls are composed of concrete 2 ft. 9 in. in thickness, the outside face being covered with rough plaster, and the window buttress and door stonework are of Ham Hill stone left roughly dressed. The roof is of pantiles. The bell turret is of Farnham bricks, laid with wide joints, with Ham Hill quoins, &c., and holds three bells, which are rung electrically from the vestry.

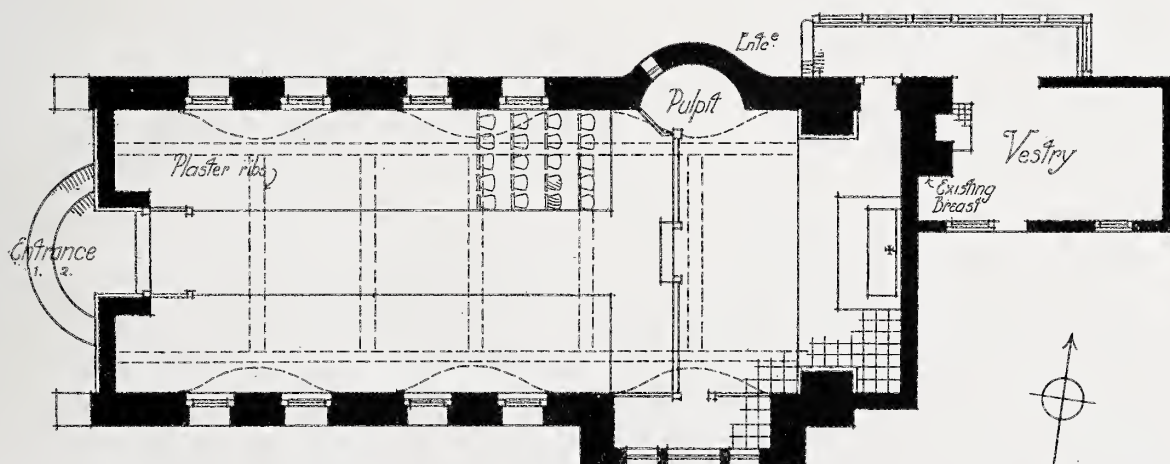
The screen shown in the interior view is gilded as regards the upper part, and the lower part, together with the pulpit, is painted dark green. The flat bands in the ceiling are also gilded, as are also the soffits of the bonnet heads. The plan was originally arranged for a picked choir of four,

or at most six, singers in the transeptal recess on the north side, but accommodation has now been found for a small surpliced choir in the chancel.

The fresco decoration is interesting as having been executed directly on the wet plaster according to the process of Keim of Munich. The artist was Mrs. Lea-Merritt, and the subjects of her life-size panels are illustrative of events in the life of our Lord. The crucifix window in the pulpit recess is by F. Hamilton Jackson.

The builders were Brown Bros. of Bramley. The heating apparatus and arrangements were carried out by John Grundy, London. The marble work recently executed (most of which is a memorial to the late Sir William Roberts-Austen, through whose instrumentality the church was mainly built) was by John Daymond & Son, London.

The wall lining is composed of bands of light and dark alabaster, the large upright slabs, 7 ft. long, being cut and opened to match the figure. The chancel arch, with soffit 4 ft. 6 in. wide, together with the face, has also been lined with alabaster in light and dark bands. The recesses for pulpit and organ are treated in the same manner.



*Plan*

10 5 0 10 20 30 40  
~Scale of feet~





Photo: Arch. Review Photo, Buncan.

GENERAL VIEW FROM THE WEST.

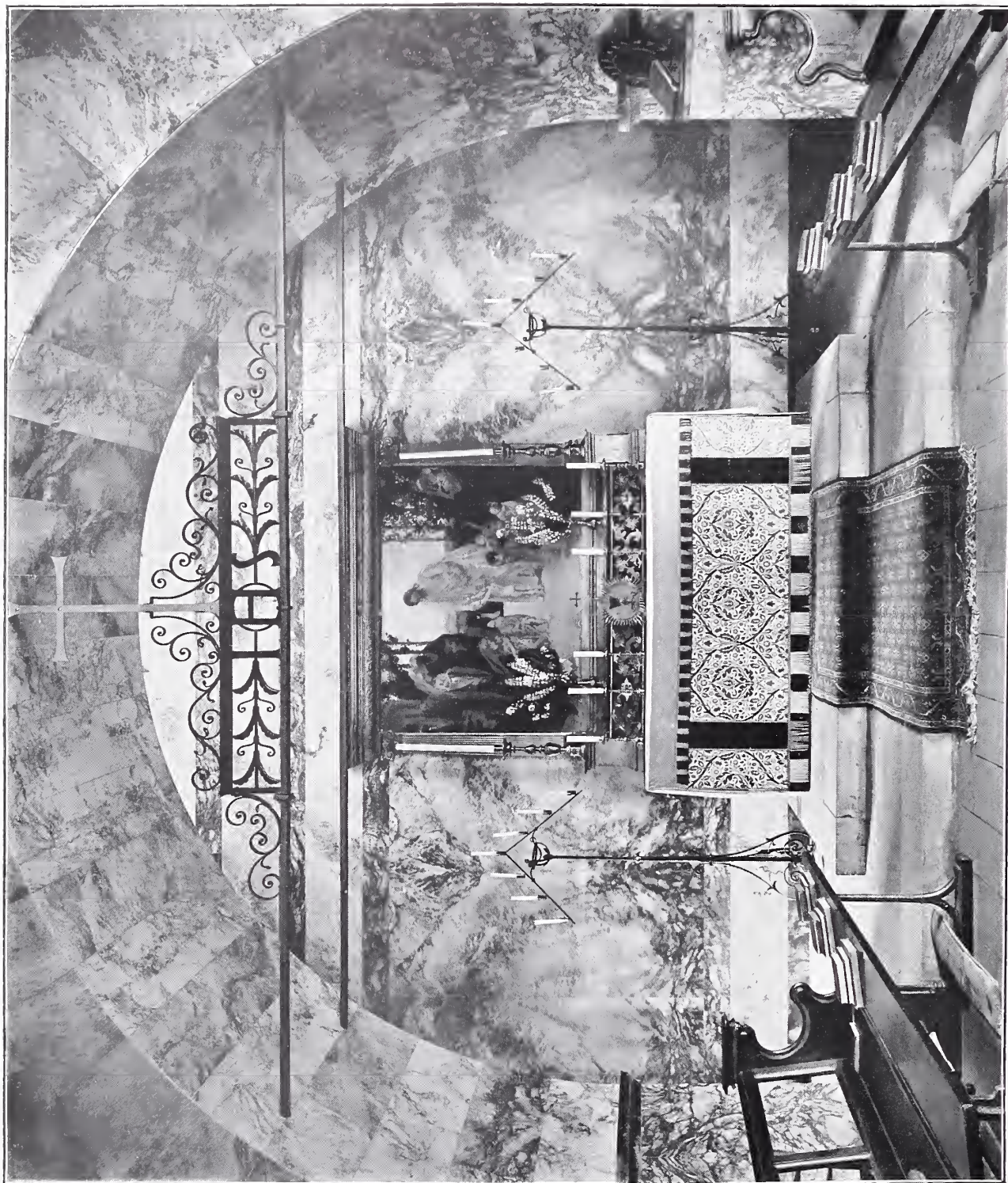




*Photo: Arch. Review Photo, Bureau.*

GENERAL VIEW OF THE INTERIOR.





*Photo: Arch. Review Photo. Bureau.*

THE REREDOS.



# Church of St. Swithin, Hither Green, London.

Ernest Newton, Architect.



INTERIOR, LOOKING EAST.

*Photo: Arch. Review Photo. Bureau.*

**T**HE nave and aisles were built in 1892, the builder being Samuel Parmenter of Braintree; the chancel, &c., in 1903. The building is faced with Pascall's Wrotham bricks and dressings of Box Ground Bath stone, all the exterior stonework being whitewashed when finished. The

roofs are covered with green slates. Internally the church has barrel ceilings, and the plaster is left rough-faced. The chancel floor is temporarily paved with red tiles; the altar hangings, stalls, &c., are also temporary. The general contractors for the chancel and transepts were Maides & Harper, of Croydon. The gas work was done by Charles Farris, and the heating was carried out by John Grundy.



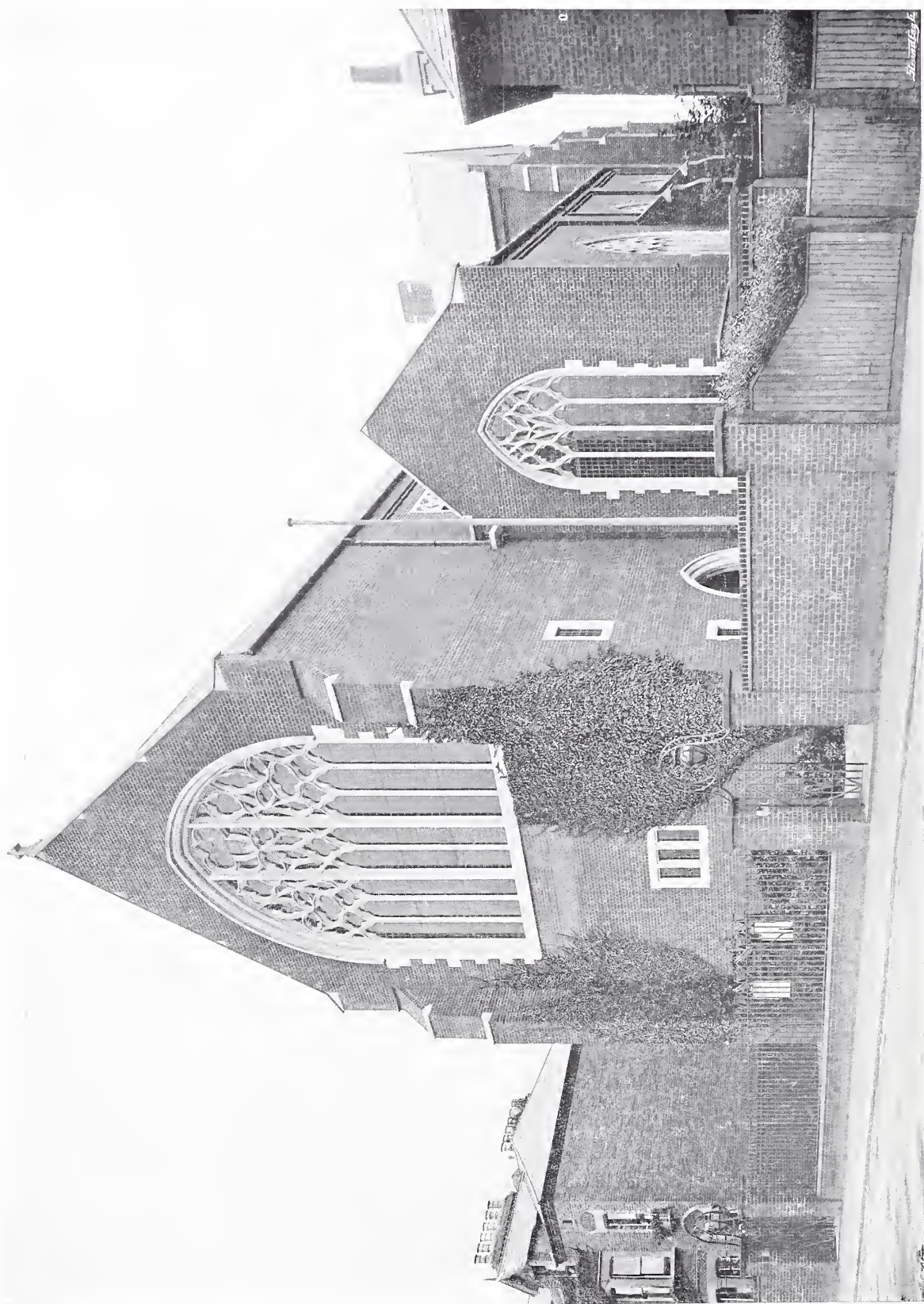


Photo: Arch. Renew Photo. Bureau.

VIEW FROM SOUTH-WEST.



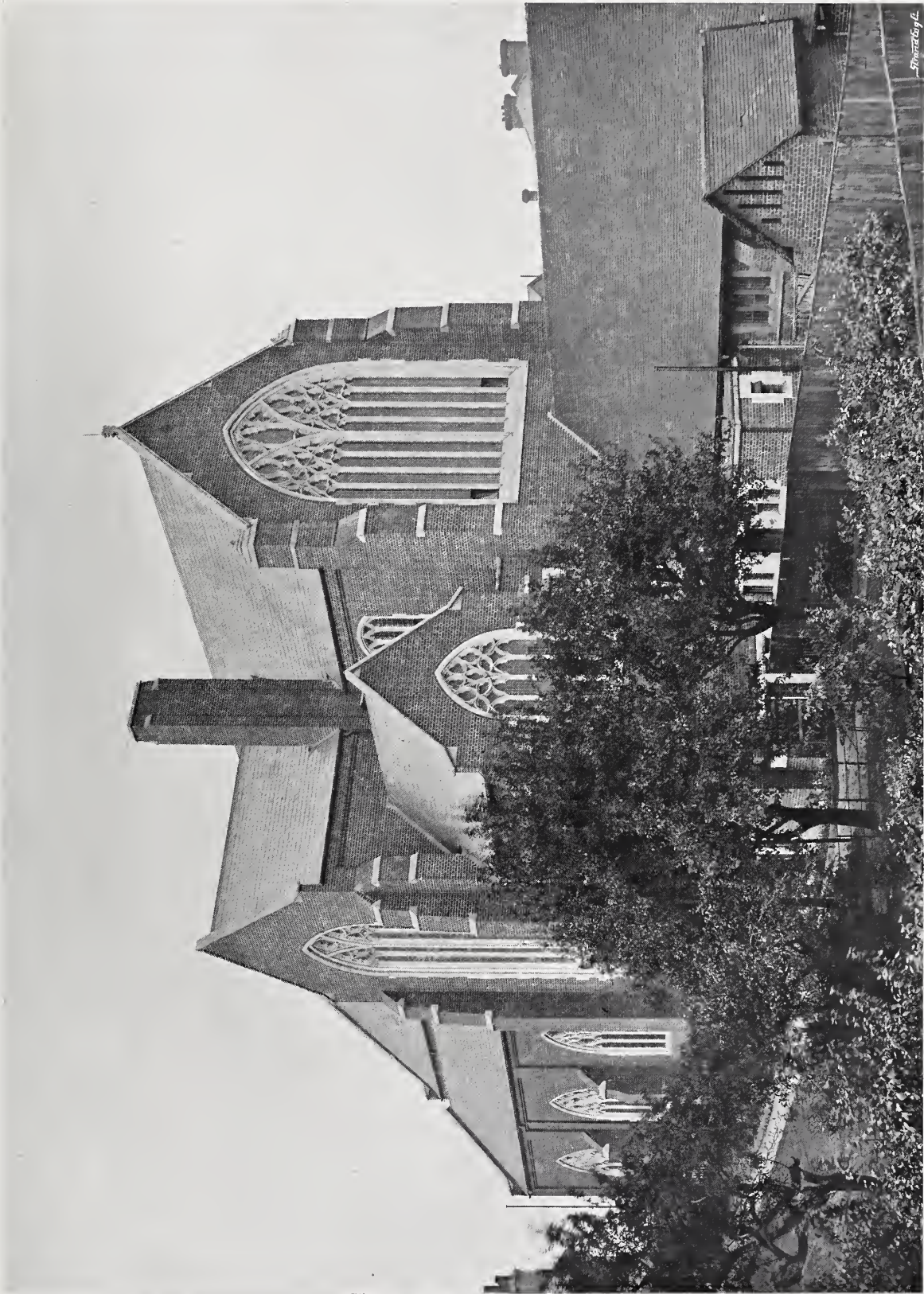


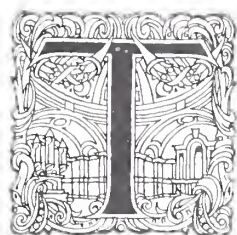
Photo: Arch. Review Photo. Bureau.

VIEW FROM THE SOUTH-EAST.



# Ullet Road Chapel and Hall, Sefton Park, Liverpool.

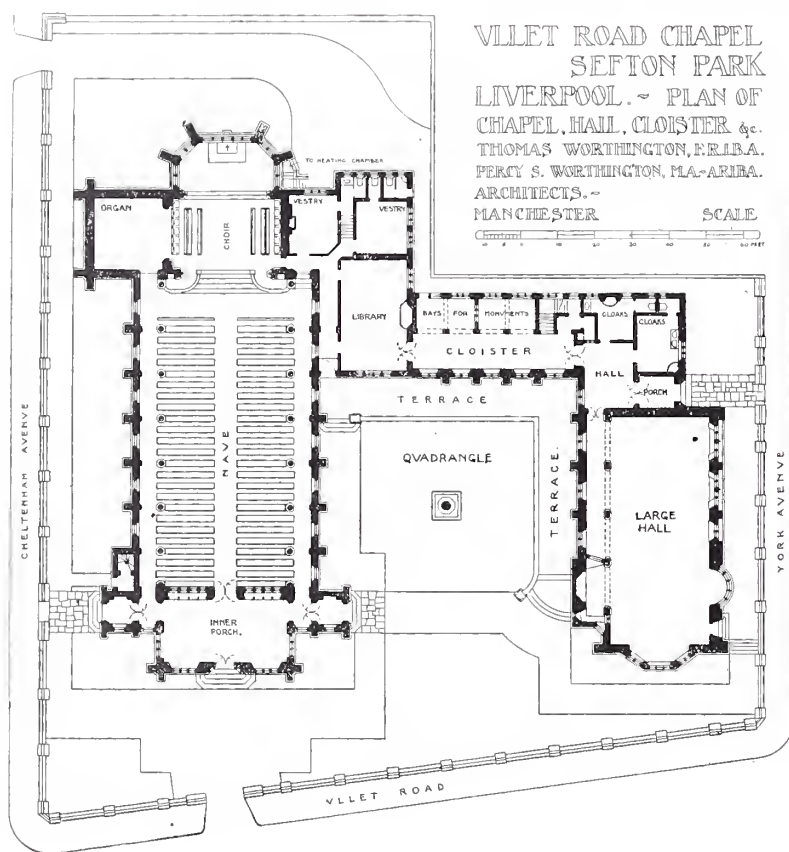
Thomas and Percy Scott Worthington, Architects.



**T**HIS group of buildings was erected in two parts. The first part consisted of the church, together with the vestries and library, and the second of the large hall and cloisters which were due to the munificence of Sir John Brunner, Bart., M.P., and the late Mr. Henry Tate. The church is upon the west side of a

stone with oak woodwork and panelling. An interesting feature is the decoration in the vestry and library by Professor Gerald Moira for Sir John Brunner, of which some illustrations are given.

The contractors for the hall and cloisters were Hatch & Sons, of Lancaster, who are responsible for the excellent oak work throughout the whole of the group. The contractors for the fabric of the church were Tomkinson & Sons



courtyard which lies open to the south, and upon the east is the large hall with other rooms on the first floor and in the basement. These two are connected on the north by a closed cloister, off which open a series of bays containing monuments, many of them commemorating names honoured in Liverpool history. The exterior is of red Ruabon brick and Runcorn stone, and the interior is finished almost entirely in

of Liverpool. The carving was modelled by Mr. Miller, of Earp, Hobbs & Miller, except the reredos, which was the work of H. H. Martyn & Co., Ltd., of Cheltenham, and the stall canopies, which were carved by C. J. Allen of Lancaster. The metal-work was mostly by R. Ll. B. Rathbone, including some hammered copper doors. The electric fittings came from the Artificers' Guild, London.





GENERAL VIEW OF EXTERIOR OF CHURCH AND HALL.

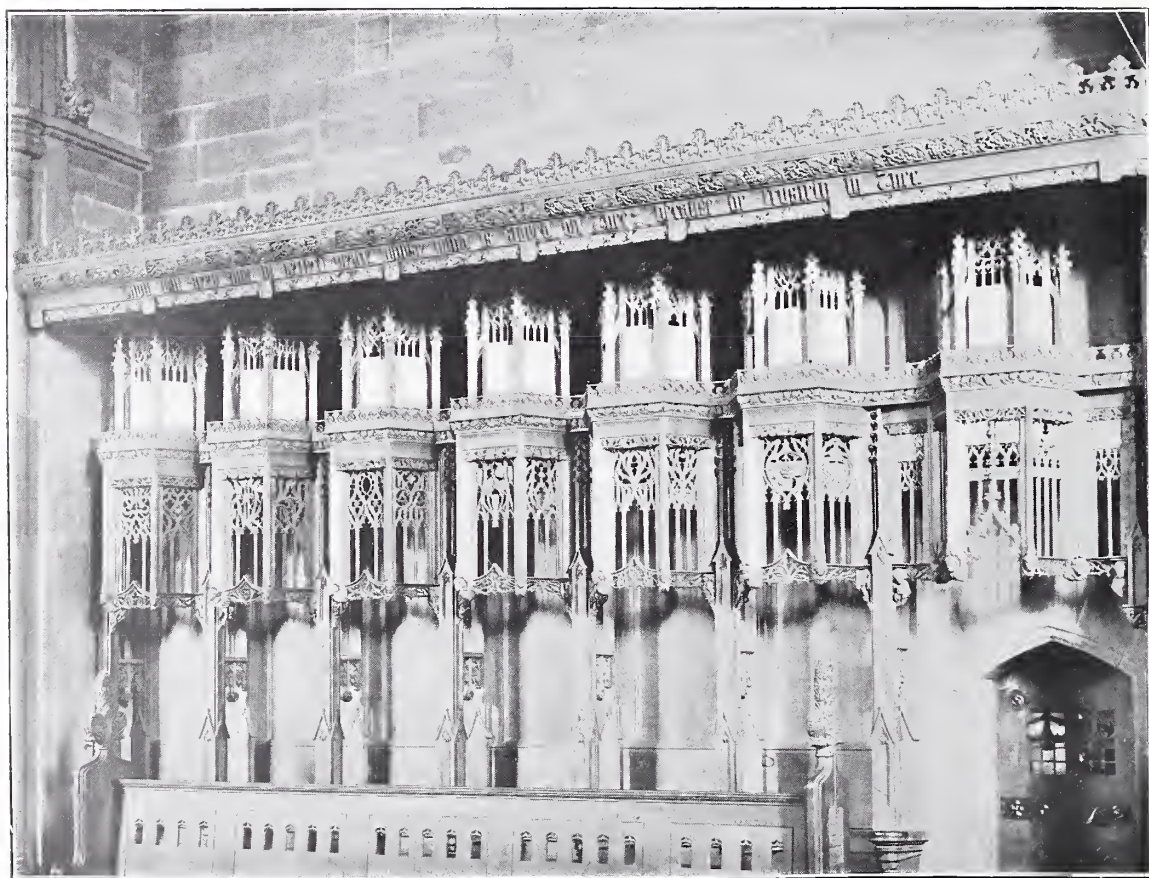


DETAIL VIEW IN THE HALL.





CHERUB-HEAD CARVINGS FOR THE FONT. C. J. ALLEN, SCULPTOR.



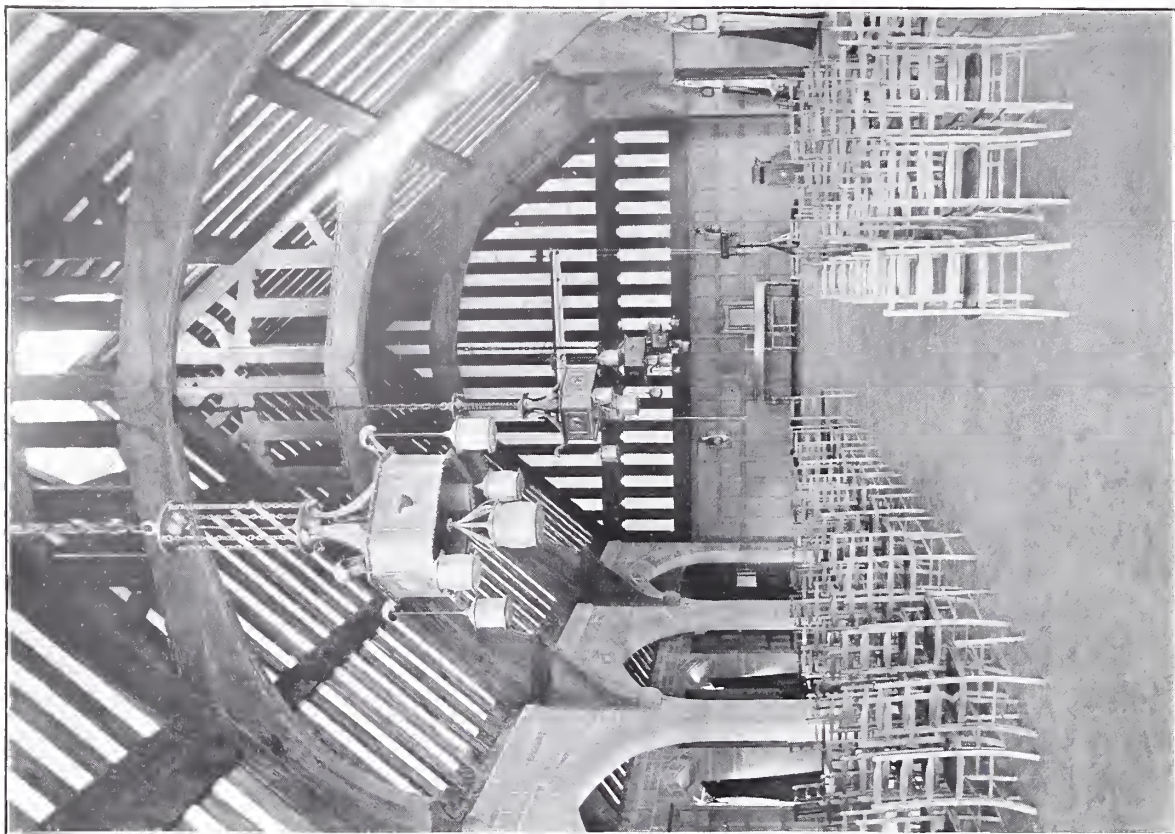
THE CHOIR STALLS. C. J. ALLEN, SCULPTOR.





GENERAL VIEW OF THE INTERIOR OF THE CHAPEL, LOOKING EAST.





GENERAL VIEW OF THE INTERIOR OF THE HALL.

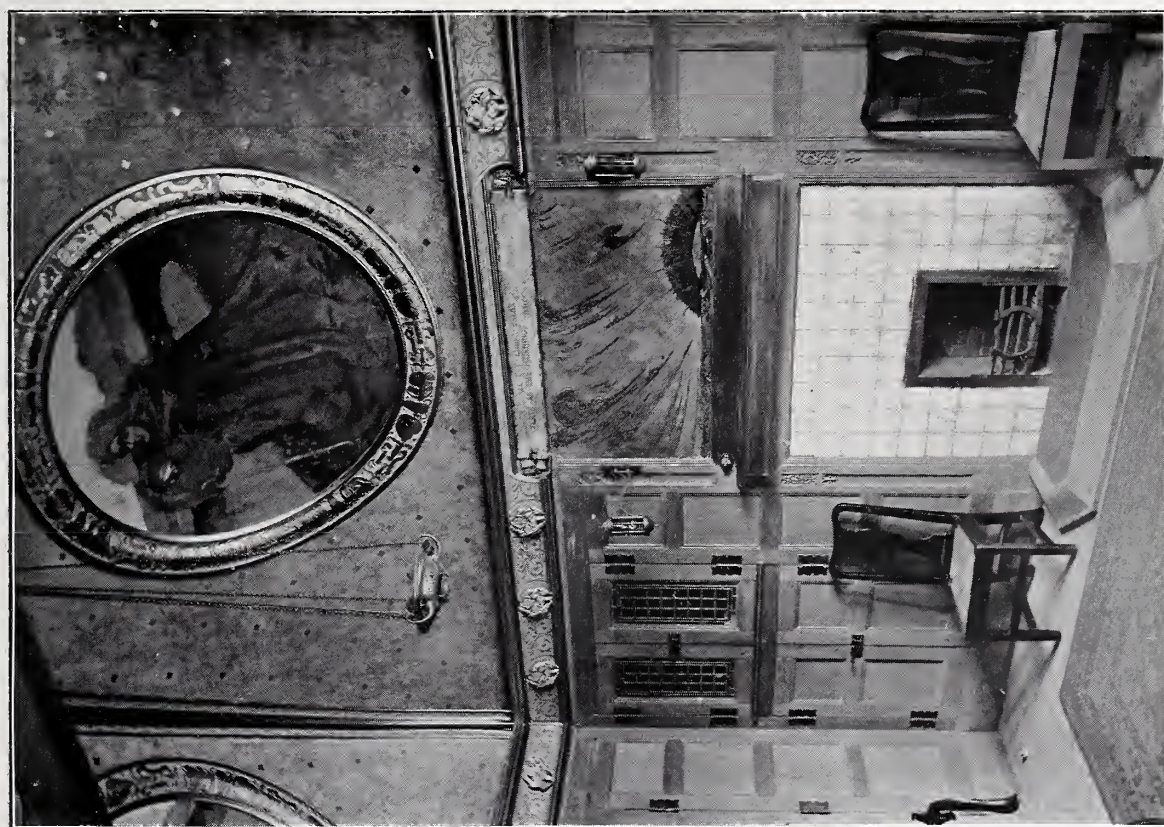


THE TERRACE, LOOKING TOWARDS THE HALL.





INTERIOR OF THE LIBRARY.

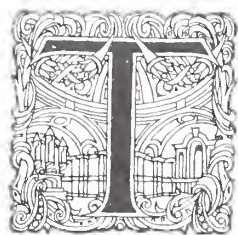


THE VESTRY : PAINTED CEILING AND PANEL  
BY PROFESSOR GERALD MOIRA.



# The Choir, Downside Abbey, near Bath.

The Late Thomas Garner, Architect.



THE history of the community of St. Gregory's at Downside in Somersetshire dates from the year 1814, when the monks acquired the estate of Mount Pleasant, Downside, with some 66 acres of land.

Previously the Order had, following the suppression by Henry VIII of the religious houses, kept together in France, and after the Revolution in France had enjoyed the hospitality of a Shropshire baronet until they purchased their own property as stated. To the existing house was added, in 1823, a Gothic block of classrooms and cells from the designs of the late Mr. H. E. Goodrich of Bath, which building was, however, entirely altered and reconstructed in later years. In 1853 Mr. Charles Hansom designed a large school block which was added; but the numbers in the monastery grew and the school so increased that it became necessary in 1870 to



DETAIL OF CAPITALS.



DETAIL OF CAPITALS AND BOSS.

consider a further expansion on a considerable scale. The new plans provided for a monastery with proper accommodation and room for expansion; a church where the services could be carried out on a fitting scale; a block to comprise new kitchens, a new refectory, and a new dormitory for the school.

These additions were embodied in a plan prepared by Messrs. Dunn & Hansom, and the work was forthwith put in hand. In 1876 the new building, containing the kitchens and refectory, with dormitory over, was opened, and the new monastery, and the cloister connecting it with the refectory building, were also completed and occupied in this year. The foundation stone of the new church had also been laid by Dom. Bernard Murphy, Prior of Downside, at the time the other buildings were commenced, but the erection of the structure was not proceeded with until 1878, when Prior Gasquet carried the scheme forward. The transepts were opened in July, 1882, and in 1888, during the first term of office of Prior Edmund Ford, the Lady Chapel was finished, to be succeeded by the rapid completion of the Chapels of the Sacred Heart, St. Benedict, St. Isidore, St. Vedast, St. Joseph, St. Placid, Our Lady of Pity, St. Sebastian, and the English Martyrs. In June 1899 the late Pope Leo XIII raised the monastery to the rank of an abbey, Prior Edmund





GENERAL VIEW OF DOWNSIDE COLLEGE AND ABBEY FROM THE SOUTH.



THE ABBEY, FROM THE SOUTH-EAST.





GENERAL VIEW OF THE CHOIR, LOOKING EAST.





VII  
VIEW OF THE CHOIR, LOOKING TOWARDS THE SOUTH CHOIR AISLE.



Ford, then serving his second term of office as Prior, becoming the first Abbot.

The addition of a choir and presbytery to the abbey was commenced in July 1902, the design being that of the late Mr. Thomas Garner, who, in 1900, succeeded the late Mr. Edward Hanson as architect to the community. Messrs. Dunn & Hanson's work embraces the existing transepts, the tower, and the eastern chevet of chapels. Many modifications of detail were made in the course of construction, all tending to make the building more ornate or decorated in style, instead of the sterner Early English originally contemplated. It was intended that the choir should have five bays only and an apse, the Lady Chapel beyond having a square end. When the latter came to be built two more bays were added to the choir, and the chapel was built with an apse, grouping two or three hexagonal chapels on either side after the manner of French cathedrals. This arrangement was afterwards varied on the south side by the erection of two oblong chapels in late Perpendicular style. Between these eastern chapels and the transepts there is on either side of the church a series of chapels forming a sort of outer aisle, those on the south being raised up some thirteen feet to allow space for the north cloister beneath them.

Mr. Garner altered the plan of the choir, providing a bold square end in place of the apse, and as the foundations of the apse were actually completed he used them to support the columns of the feretory, thus partly preserving the former scheme,

and joining his square-ended choir to the curved line of chapels already built, so that no change of plan can be perceived.

The style of the new choir is typical of the transition from Decorated to Perpendicular. Mr. Garner's design increased the thickness of the walls, lengthened the clearstory windows, and simplified the vaulting. Basing his treatment on a precedent at St. Albans Abbey he introduced a single light at either side of the central east window, thus enhancing the effect of space and loftiness.

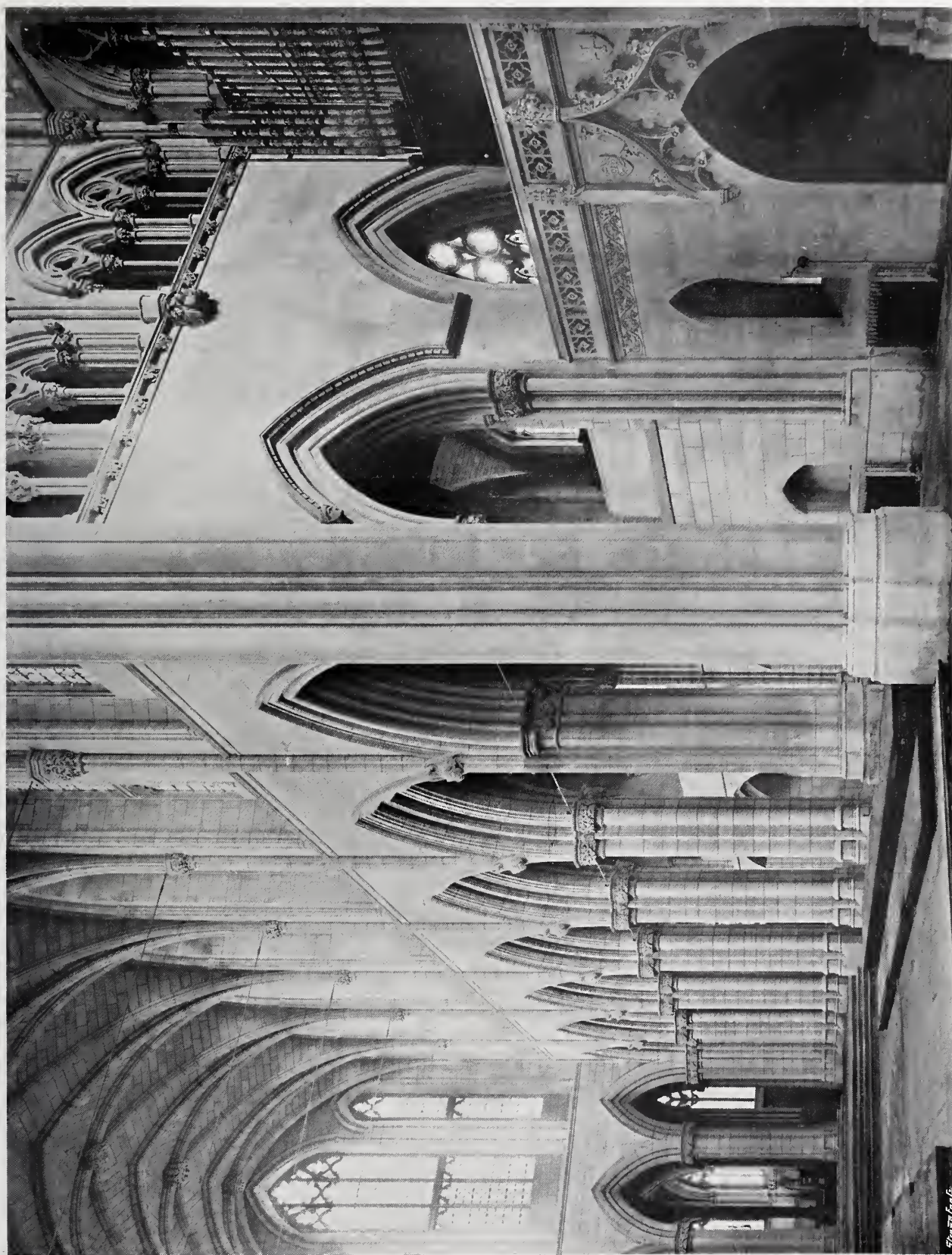
The portion of the church thus gradually completed from the eastern bay of the nave to the end of the Lady Chapel measures externally 230 ft.; the breadth across the transepts and tower is 125 ft. In the interior the transepts are 83 ft. long, 68 ft. high, and 25 ft. wide; the choir from the chancel arch to the columns behind the altar measures 95 ft. long, 28 ft. wide, and rises from 68 ft. to 70 ft. by the middle of the third bay. The building is constructed of Bath stone (supplied by the Bath Stone Firms, Ltd.) both internally and externally.

The Rev. Dom. F. P. Whiteside, Bursar at the college, was the builder. The tiles were supplied by Craven Dunnill & Co., Ltd., and the roof tiles by Ernest Matthews & Co. The leaded light work is by Rowe Brothers & Co., and the brasswork by Barkenton & Krall. J. Crispin & Sons, Ltd., carried out the heating; F. Braby & Co., Ltd., the copper roofing; and Spooner, Garrard and Amphlett erected the organ.



DOWNSIDE COLLEGE.





Fontaine & Co.

THE SOUTH TRANSEPT.





THE TRIFORIUM AND CLEARSTORY WINDOWS.





THE FERETORY.





CHAPEL OF ST. ISIDORE.



# Morden College, Blackheath, Kent.—II.



TO return to a consideration of the building itself. It was carried out by Edward Strong as master mason, and the details suggest that the general scheme (see illustration), which is masterly, was alone supplied by Wren, and that in this case he did not supply drawings of the “mouldings in great,” as he has recorded his willingness to do for another and more important work of his, and it cannot be said that the entrance doorway reaches anything like the standard of its supposed prototype at Bromley, as may be judged from the illustrations.

The similarity between the two affords strong evidence that the door at Morden College was actually copied from the last-mentioned example, otherwise it would be difficult to explain the inferiority of the Blackheath design. A badly-made sketch by Strong would, however, account for this.

In other respects the present building is an improvement upon the earlier one.

The plan consists of a colonnaded quadrangle



*Photo: Percy Green.*

THE HOOD TO WEST ENTRANCE OF SOUTH WING.



THE MAIN ENTRANCE.

*Photo: Percy Green.*

about 100 ft. by 80 ft., surrounded by the rooms of the members. The axial lines correspond with the points of the compass, and the chapel is centrally placed on the east side opposite the main entrance.

The setting-out is well worthy of study, the projections are the legitimate expression of the parts of the plan, and the positions of chaplain's and treasurer's houses are well contrived to give them their requisite importance on the front elevation and access to quadrangle at rear.

The suites for the clerk and another official, both of which have more accommodation than those for ordinary members, are arranged at the sides of and over the two vestibules. The kitchens and room marked “Recreation-room,” which may have been the original dining-room, again project from the main line, and passages by same originally leading to gardens occupy positions corresponding with the extra space given to the chaplain's and treasurer's houses. The servants' quarters are arranged above the kitchens, and the nurses provided to attend upon sick members were housed above the recreation-room till quite recently.

The main front toward the west is entirely symmetrical, the central portion, marking position of quadrangle, being flanked by projecting



*Telephoto by E. W. M. Wonnacott.*

DETAIL OF HOOD: WEST ENTRANCE, SOUTH WING.

wings, which contain the treasurer's and chaplain's houses at north and south ends respectively.

The angles of wings are strengthened by projecting stone quoins, as are the projections marking the entrance doorway and those which include the two suites of rooms on either side, and give excuse for the pediment, containing the figures of Sir John Morden, the founder, and Dame Susan, his wife, which emphasises the centre of the composition.

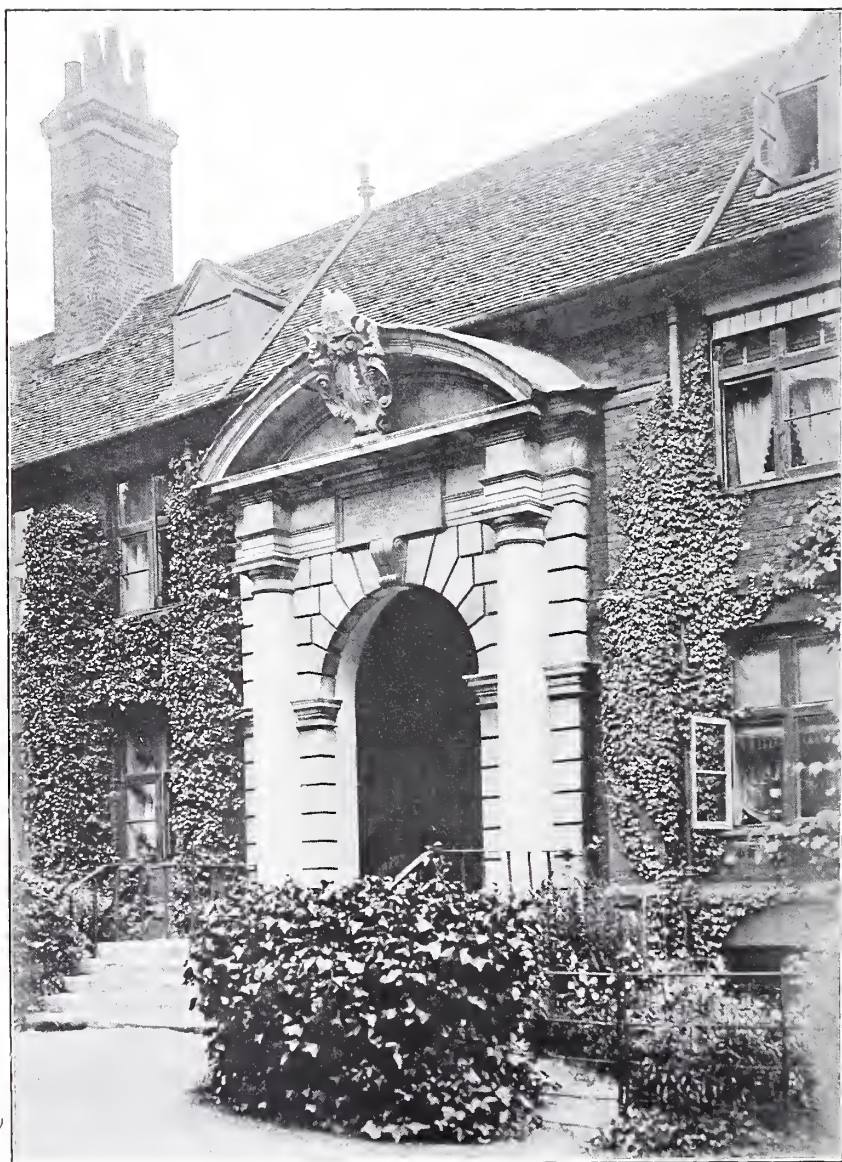
It may here be noticed that the cornice on front has carved modillions, but that the north and south returns have plain square modillions, the moulded cornice extending only as far as the houses. The wings containing members' rooms are lower, and finished on the outer faces with a cement cove only.

The entrances to the houses occupying the wings were formerly by doors facing towards the main entrance, which with the wood-hoods and brackets over them still remain. New entrances have since been formed and the original doors with the windows at sides of same blocked up, the modernising of the houses internally rendering fire-places necessary in their stead. These hoods are of good design and the brackets are well carved, as reference to the illustrations will

show. The dwarf wall in front is modern.

The walling generally is of brown bricks with red quoins to window openings and at angles of chimney-stacks, &c., the body of the latter being, however, of yellow stock brick. The cornices are of wood and strings of stone like the quoins at angles of west front. Both stone and woodwork are painted a cream colour, and the colour effect is quiet and good; or was until lately, for during the recent alterations the whole was re-painted and the effect at the moment rather startling. Time will, however, remedy this once more.

The main entrance is flanked by stone columns carrying a segmental stone hood, and the door is enclosed by a three-centred arch of poor outline. The keystone is



BROMLEY COLLEGE: THE MAIN ENTRANCE.

*Photo: C. H. Freeman.*





THE WEST FRONT.

Photo : Edwin Gunn.

carved with cherub heads, and the spandrels have poor carving of a naturalistic type. Reference to the fact that this doorway is evidently a poor copy of that at Bromley has already been made. The door itself of oak is well moulded and has a postern for occasional use, a flight of three semi-circular steps leading to entrance. Above, on a cartouche, are the arms in heraldic colourings of Morden and Brand flanked by swags of fruit and flowers, carved in stone and painted.

In the pediment over are niches, containing figures of Sir John and Dame Susan Morden "which afford correct instances of the costume of a man and woman of Rank at the Court of Whitehall." They are in stone, painted, and the former was inserted by Dame Susan after her husband's death in 1708, her own statue being added by the trustees at her decease in 1721.

Set between the twin roofs covering the building and immediately over pediment, is a turret bearing a clock with faces on west and east sides, over which is a bell set between the columns, upon which the hours are struck.

Entering by a simple vestibule lined with the broad panelling of Wren's School, and having seats with well-turned legs at each side, one enters the turfed quadrangle. It is quiet and restful in effect, the colour scheme excellent, and the whole of good proportion. The upper rooms are brought out over stone columns of Wren's favourite Doric, set

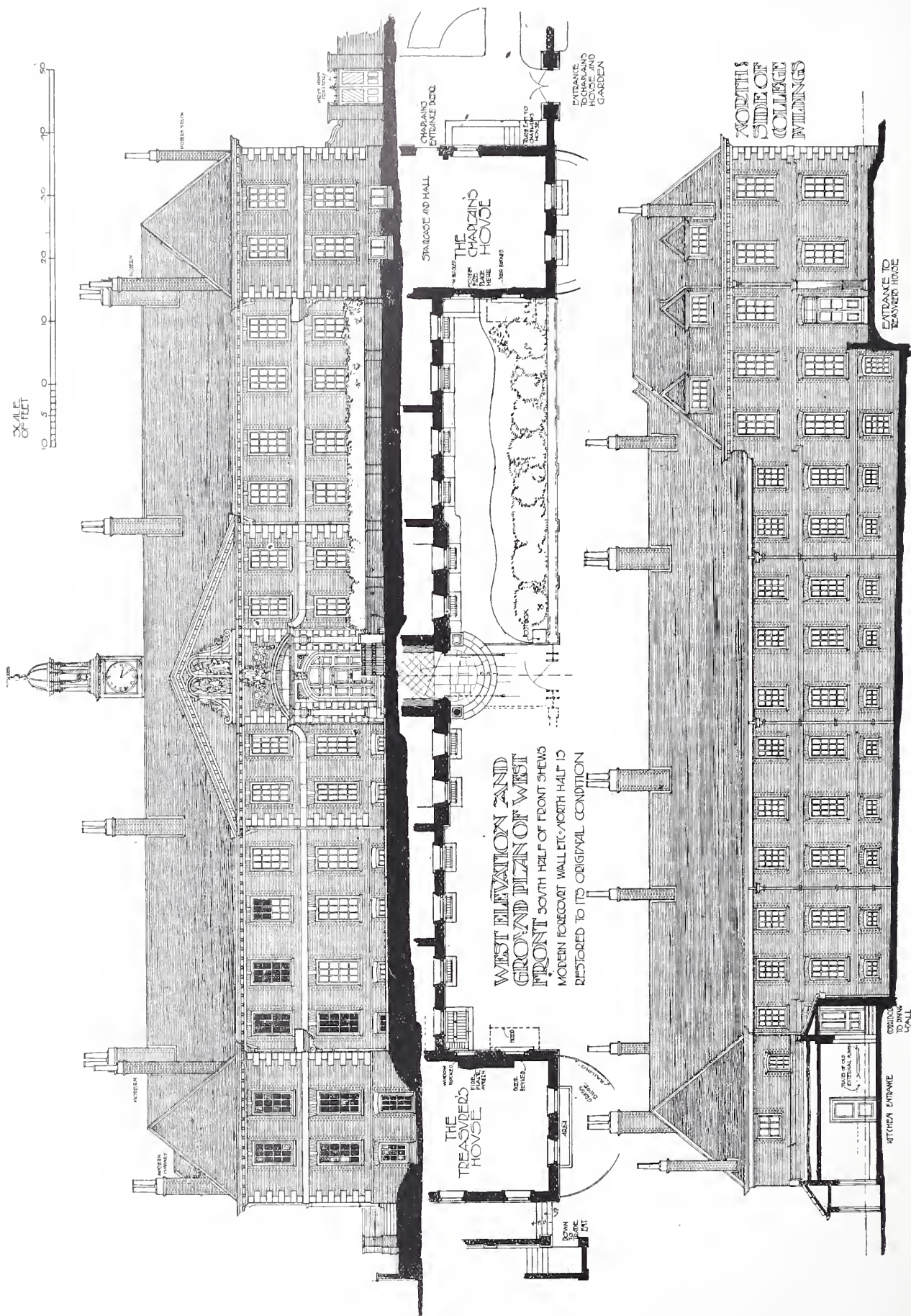
upon square plinths, the entablature carrying wall being of wood, as is the modillion cornice which, under the eaves of tile roofs, completes the design.

The colonnade is continuous on the four sides, except in angles and centre of each side, where square piers and half-columns occur, in the latter case being carried up to form breaks, surmounted by alternately straight-sided and segmental pediments which break the long line of cornice and give emphasis, just where required, to what might otherwise have been a rather wearisome repetition of similar features.

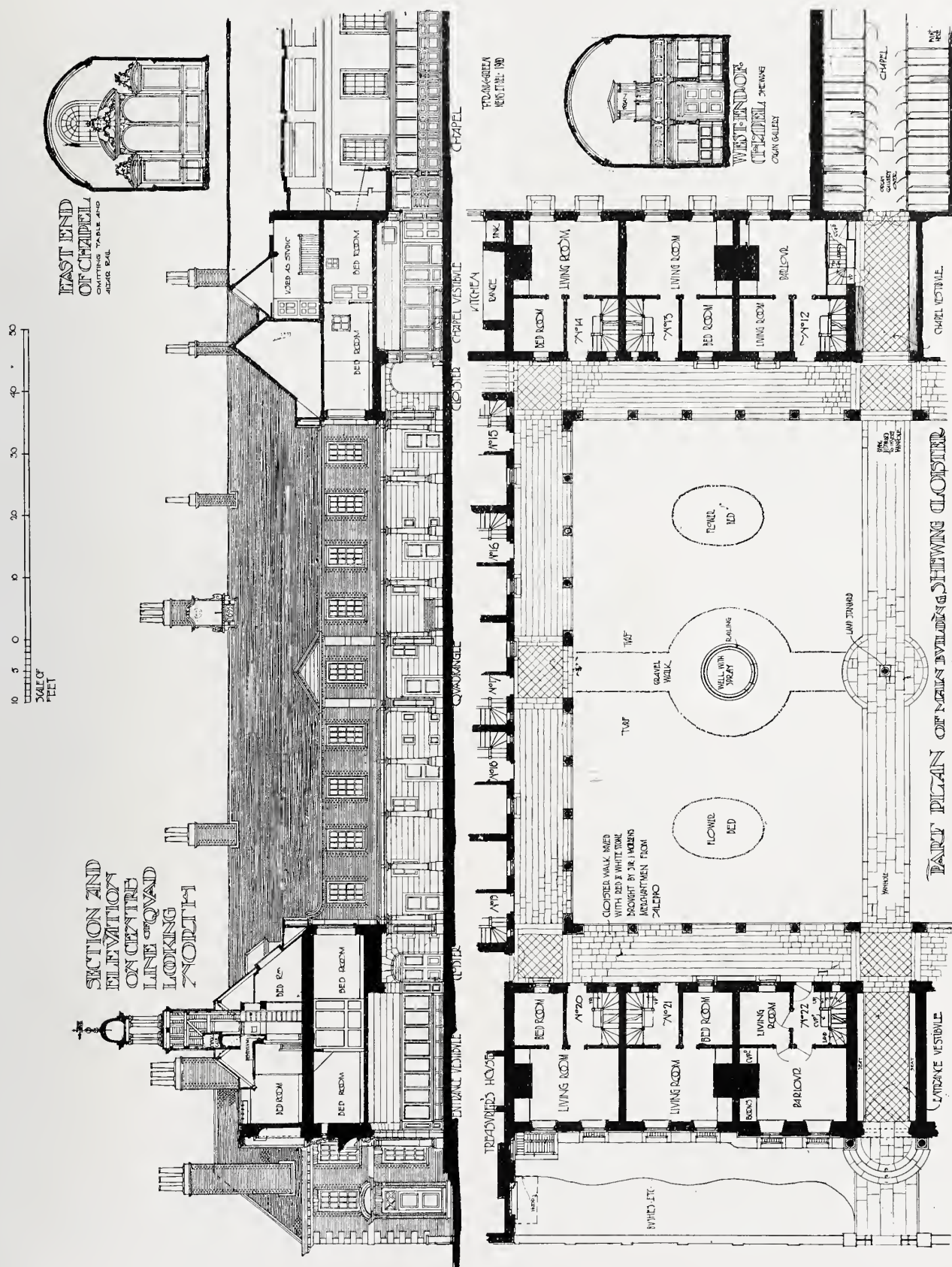
The west wing is somewhat higher than the others, and this accounts for the ramping up of cornice at west end of north and south fronts shown upon the sections. Upon one of the chimneys of the north wing is a sun-dial facing the quadrangle. This was placed in position by the trustees in 1725. The back wall of colonnade is of cement, lined over with sham stone jointing.

Criticism may be fairly made upon the setting-out of the quadrangle; one cannot but feel that it would have been more in accord with architectural truth if a column or pier had occurred under the walls dividing each suite, so that the supports explained the plan. The difficulties in the way of such a re-arrangement are obvious on the plan, but could hardly be considered insuperable to such a man as Wren.

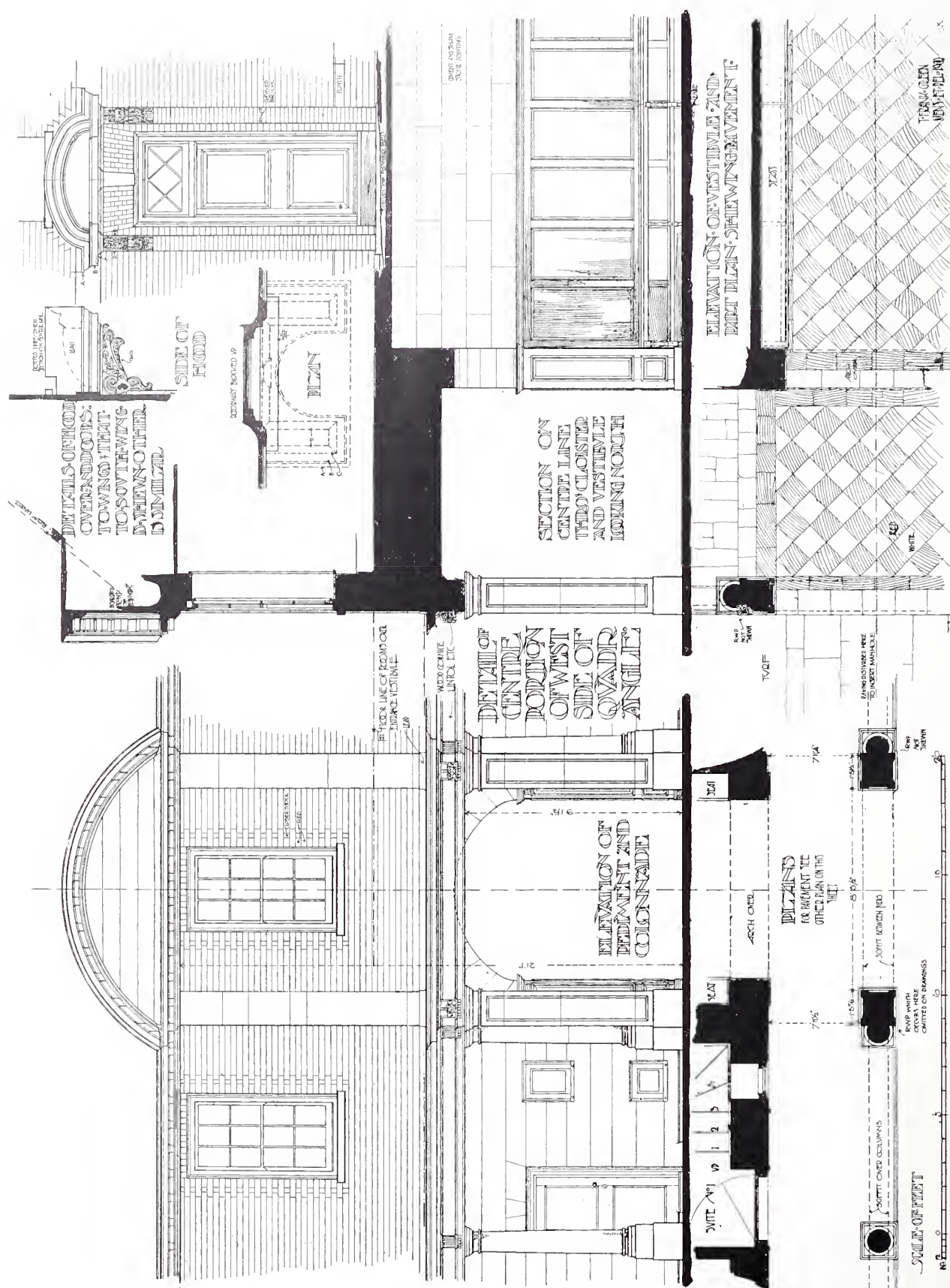












# SIDE OF FIORD

DEPARTMENT OF THE ARMY

IV

FOR LINE OF ROOMS OR  
SPACE VENTILABLE

WEDD COMLINE  
LINTOL ETC

SECTION ON  
CENTRE LINE  
THRO' CLOISTER  
AND VESTIBLE  
LOOKING NORTH

ELEVATION OF VESTIBULE AND  
PORT PLAZA SHELVING ELEMENT

CITIZENS  
 FOR PAVEMENT SEE  
 OTHER PLAN ON THIS  
 SHEET

is now used only for

## SCALE-OF-FIT



THE QUADRANGLE FROM SOUTH-WEST CORNER.

Photo: Percy Green.

As on the outer elevations, the whole of the stone and woodwork except the vestibules is painted a cream colour, as also is the cement wall at back of colonnade previously mentioned.

Stone flags, alternately red and white, form the paving of colonnade and both vestibules, the same material being used for the path opposite main entrance, and the material is said to have been brought by Sir John from Aleppo. The gravel paths crossing the quadrangle from north to south are later in date.

In the centre is a standard formerly holding an oil lamp, but now converted for gas. The shaft is a fluted Doric column in iron, from which spring cast-iron scrolls supporting lanterns on either side, the column being surmounted by a "classic" vase. North and south of the flagged path are wells of small depth only, which were originally intended for use with the old manual fire-engine, made in 1751 (at which time the wells were formed), as the result of a gift of £100 from Richard Chiswell, Esq. The engine still remains in the coal-cellar at rear of chapel.

T. FRANK GREEN.

(To be continued.)



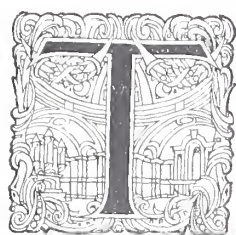
Telephoto by E. W. M. Wonnacott.

DETAIL OF CONSOLE IN CENTRE OF WEST SIDE.



# The Baptist Church House and Kingsway Chapel, London.

Arthur Keen, Architect.



THIS building is in the widened portion of Southampton Row which forms the continuation of Kingsway, and it was the first to be erected in connection with the new thoroughfare. The Kingsgate Baptist Church, which is part of the

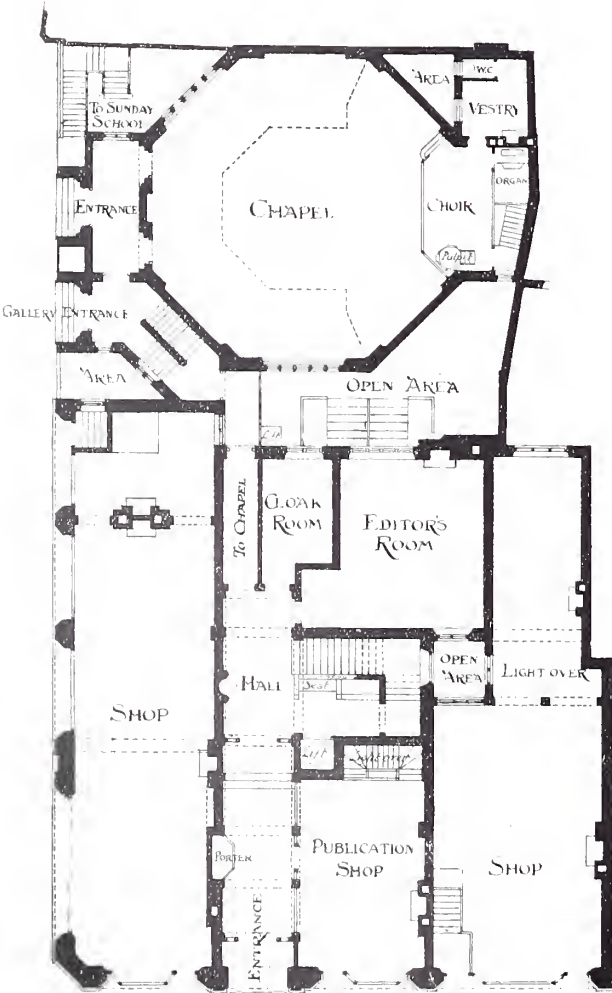
block, takes the place of a former chapel, and is the third one to occupy its site.

The building is the headquarters of the Baptist Union, and in addition to numerous offices and committee-rooms it contains a library 46 ft. by 26 ft., a council chamber 35 ft. by 26 ft., a large visitors' room, and a publication department.

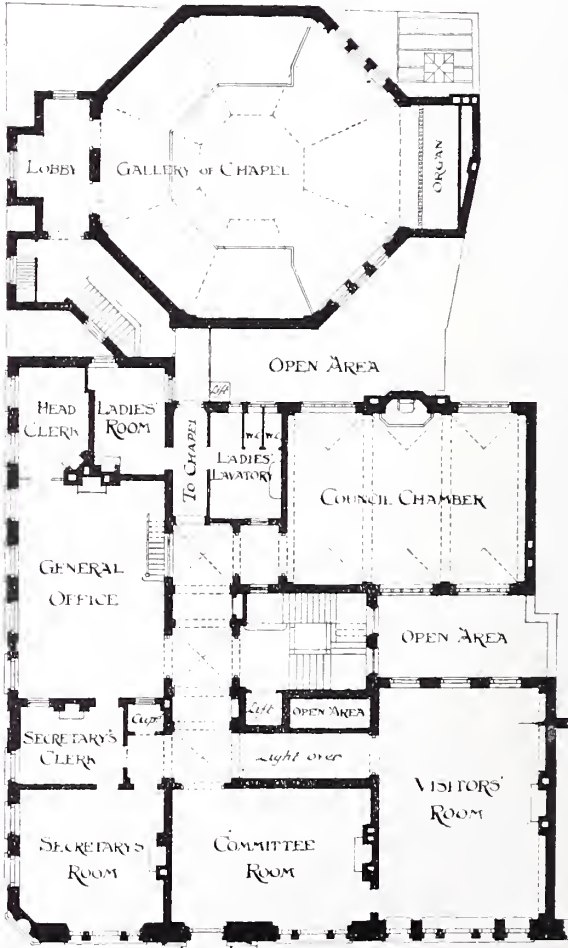
Oak panelling and inlaid woodwork have been

used freely in the principal rooms, the corridors are paved with black and white marble tiles in patterns and ceiled with groined vaulting, and the staircase to the first floor is in Hopton Wood stone with massive teak balustrades. The modelled plaster ceilings were carried out by Lawrence Turner; a bronze statue of the late C. Haddon Spurgeon, which stands in the entrance-hall, was the work of F. Derwent Wood, and the figure of John Bunyan at the corner of the building was done by Richard Garbe. Two terra-cotta presentation panels, modelled by George Tinworth, have been set in the chimney-pieces of the council chamber and the visitors' room.

It was at first intended to build the library over



PLAN OF GROUND FLOOR



PLAN OF FIRST FLOOR



*Photo : Arch. Review Photo. Bureau.*





THE COUNCIL CHAMBER.

Photo: Arch. Review Photo. Bureau.





*Photo: Arch. Review Photo, America.*

THE LIBRARY.





VISITORS' ROOM.

*Photo: Arch. Review Photo. Bureau.*

the chapel, and the octagonal form was adopted to facilitate the lighting of the chapel, but this idea was abandoned to save time in settling a point raised by the district surveyor under the Public Buildings portion of the Building Act, and the chapel was therefore given the benefit of a domed ceiling with a lantern light above it. The panels in the base of the dome, modelled by Mr. Garbe, illustrate the various trees men-

tioned in the Bible. The organ was built by Norman & Beard, under the direction of Fred Gostelloe, and is of most beautiful tone, although it is a small instrument and a comparatively simple one. There is a large Sunday-school under the chapel. The elevations of the buildings are in Portland stone and Borough Green red bricks. The total cost of the work was about £40,000.



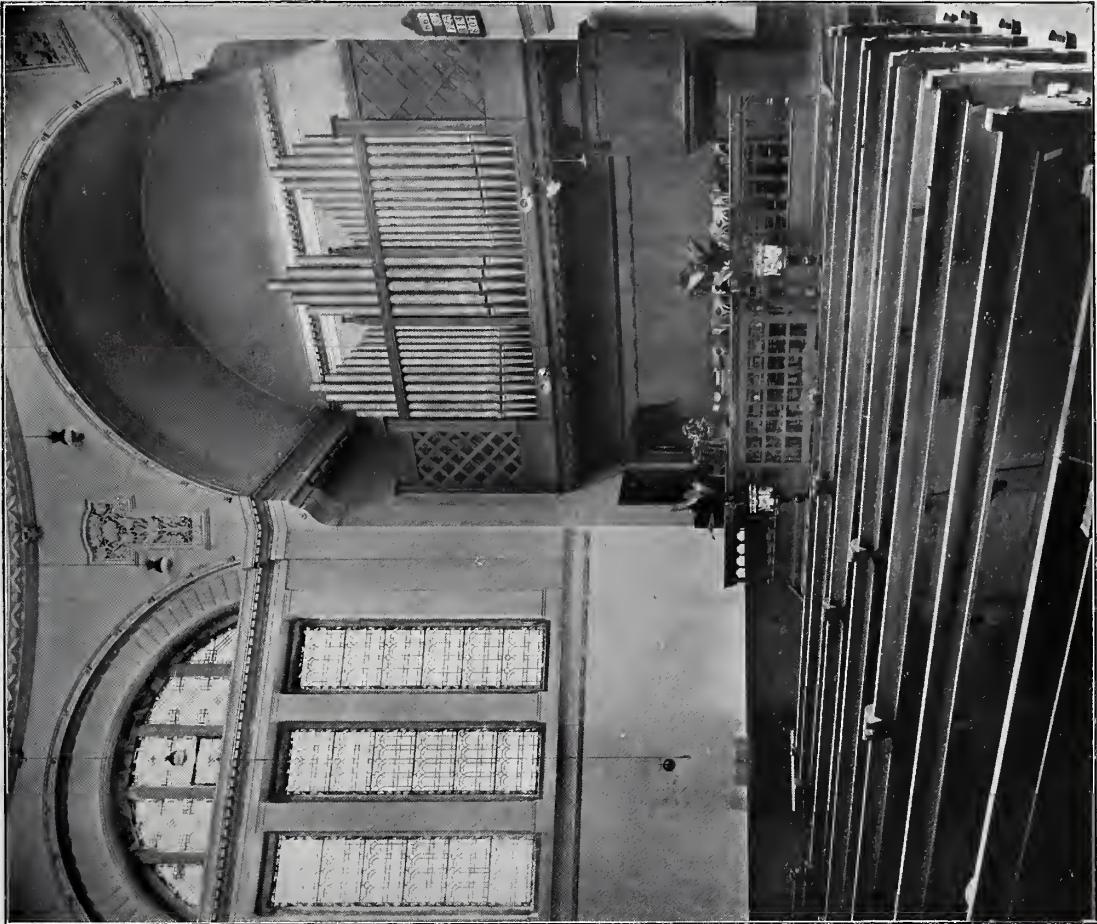
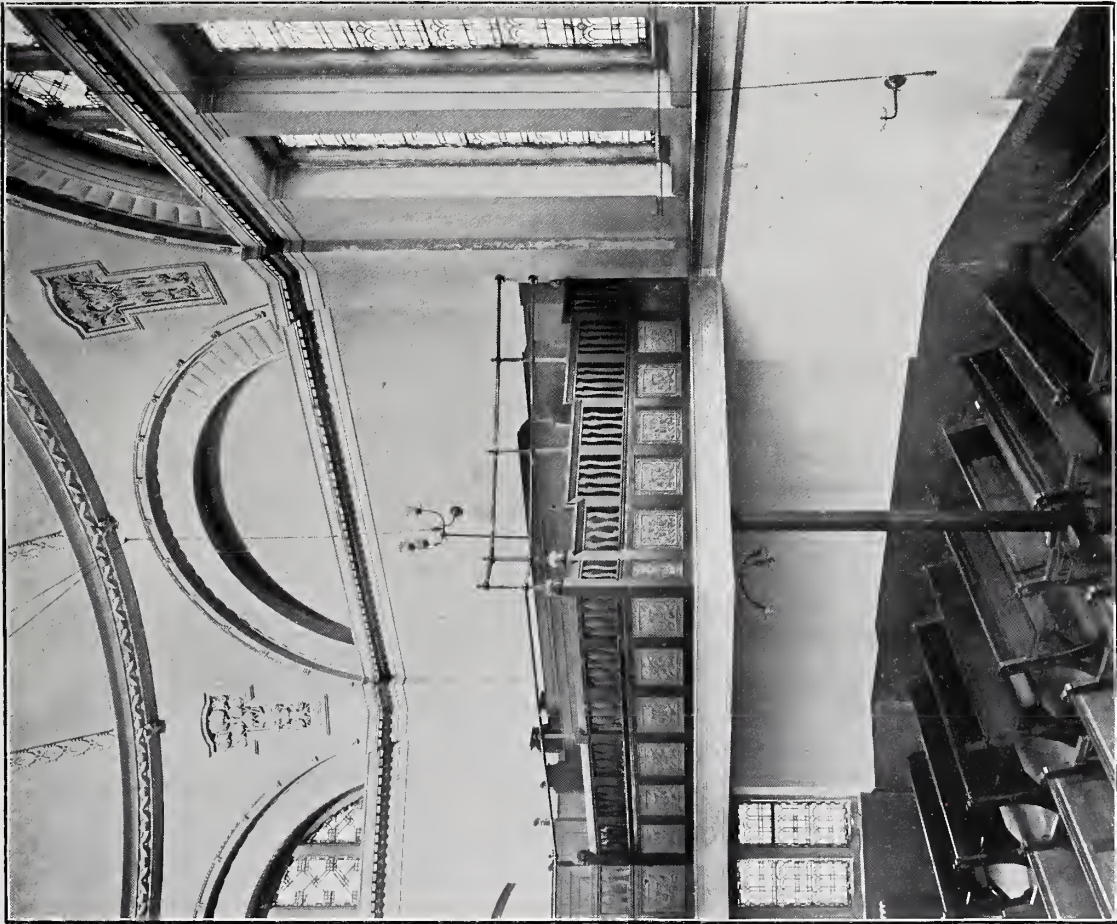


Photo: Arch. Review Photo. Bureau.

ALSO ORGAN AND ROSTRUM.



KINGSGATE CHAPEL, SHOWING GALLERY—



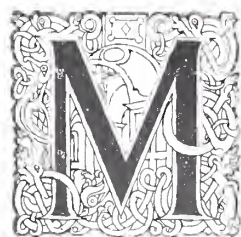


COMMITTEE-ROOM.

Photo: Arch. Review Photo, Bureau.

## The Late G. F. Bodley, R.A.

[The following notes, additional to the article by Mr. E. P. Warren in our November issue, will be of interest.—EDITOR.]

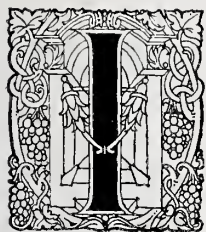


**M**R. BODLEY'S opportunities came early, and very soon after the completion of his articles his first church, that of St. Michael's at Brighton, was entrusted to him. With this building, now ruined by overwhelming and incongruous additions by another hand, he struck at once the note which ever characterised his work, that of refined dignity. In this church, as in several subsequent buildings, Mr. Bodley sought the assistance of other youthful master hands. One friend, William Morris, contributed the glass that fills the western windows, while another, Edward Burne-Jones, painted the triptych for the high altar. His first co-operation with William Morris was, however, in a church built by him at King's Stanley, in Gloucestershire, and here Morris found, at his friend's hands, the opportunity for his first essay in church glass.

His close and intimate connection with the Pre-Raphaelite Brotherhood is one of the most interesting facts of his early life, and naturally led to frequent collaboration. He shared to the full the mediæval fervour of the brethren; his own poetic temperament, and intense love of music and of colour, led him perhaps more especially towards Dante Gabriel Rossetti, for whom, and for whose work in poetry and painting, he always cherished the very highest regard. Holman Hunt alone of the group has survived him. Amongst architects Butterfield, for whose work and abilities he had a profound respect, and Street, were also amongst his early friends. At St. Martin's, Scarborough, typical of its author's manner, he employed the services of Madox Brown, Rossetti, and William Morris, for various decorative accessories. Mr. Bodley had recently entered upon a second partnership with a former pupil, Mr. Cecil G. Hare, who had for many years assisted him.



# The Principles of Dome Construction.—I.



**I**N a paper published in the *Journal of the Royal Institute of British Architects* (21st May, 1904), I have shown how the stresses in a thin dome of spherical, conical, or other shape may be obtained in a simple manner when it is constructed of material capable of resisting both tension and compression, such as steel or reinforced concrete. That discussion, starting from a simple plain frame and proceeding to the dome of ribs and rings, arrived at the case of the true dome by imagining the ribs and rings multiplied indefinitely. It left out of account the stresses due to the elastic deformation of the dome.

The stresses on an arch of elastic material such as steel, of known dimensions and subject to definite loads, are nowadays obtainable by methods which, taking account of the changes in shape of the arch ring due to the loading, ascertain therefrom the resulting stresses with considerable accuracy. The elastic theory of arches—built up by the labours of many men during the last fifty years or so—has enabled the engineer to design and construct large metallic bridges with a confidence in his knowledge of the effects produced which is justified by results.

Arches of concrete, brick, and stone, which I shall class together under the name Masonry, are constructed of material of much more uncertain character, and in such a manner that changes in the shape of the arch ring are not necessarily either the cause or effect of such stresses as accompany similar changes in continuous metallic arches. Even if the masonry arch ring were monolithic and not jointed, the modulus of elasticity of the material is not constant, but varies with the load; and as it is the relations between the stress, the strain, and this modulus of elasticity, which enable us to determine the first-named, the elastic theory

is not so applicable. It is, however, used for the investigation of large masonry arches as the most accurate method known, and within certain limits (*e.g.* where the equilibrium polygon lies within the middle third of the ring) is rightly applied. For smaller arches of brick and stone in which the disturbing elements are of greater importance, the approximate method based on Moseley's principle of least resistance, first published in 1833, is still adopted.

In a dome the stresses are much more complicated than in an arch, and though M. Levy in "*La Statique Graphique*" has given a method which takes account of this elastic deformation, it is of so intricate a nature and so based on assumptions which are not applicable to masonry that it is little used in practical work. In the arch we only consider the stresses on the two beds of the arch stones or on two radial sections of the arch ring (unless of course in such cases as wind pressures, which we exclude for the moment), as in Fig. 1 (*a*). In the dome, on the contrary, the stones are subject to stresses on all four faces, as in Fig. 1 (*b*). Any particle of metal in a continuous metallic dome is also subject to pressure on all four faces.

If the keystones of an arch are removed the arch must collapse; if the stones in a dome corresponding to the keystones are removed the dome need not fall. The reason is that the horizontal thrust necessary for equilibrium, which in an arch can only be supplied by the keystones, can be supplied by each ring of stones. Any tendency of the lower stones to collapse inwards causes them to press inwards upon each other, so producing a pressure upon each lateral face. The resultant of the reactions on the two lateral faces is a horizontal pressure outwards, by which each ring of stones supplies the horizontal outward thrust which the keystone in an arch gives. For instance, in Fig. 2 let the part above the upper

parallel be removed; the stones forming the upper parallel such as A will be held in position by the reactions on the lateral faces *f* and *g*, and the reaction *h* of the course below.

Early writers, such as Navier and Rondelet, divided the dome into a series of imaginary arches, intersecting at the crown, where the width of the arch becomes zero, and treated these arches

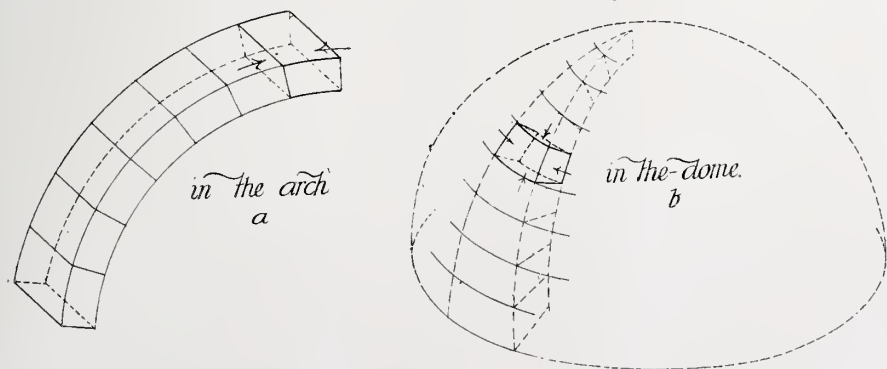


FIG. 1.



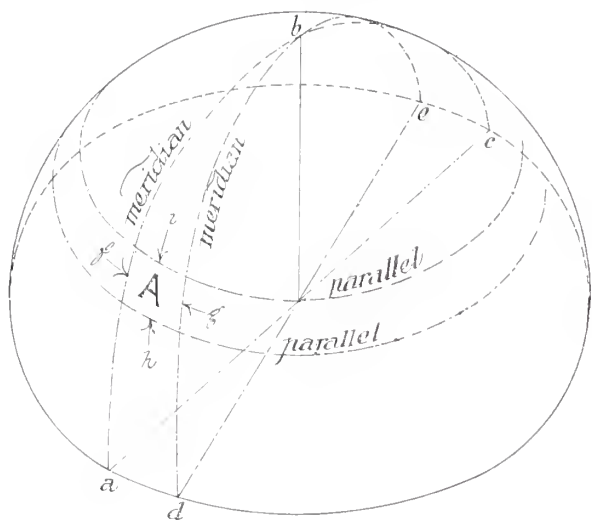


FIG. 2.

as if sustaining a finite thrust upon an infinitely narrow keystone. That is, they assumed that the dome is divided into a series of lunes as in Fig. 1 (b), each opposing an exactly similar and opposite lune. The thin edge of the topmost stone could not of course sustain any thrust. As an example of this theory see Mr. Wyndham Tarn's discussion of the dome of Santa Sophia in the *Transactions of the Royal Institute of British Architects*, Vol. VIII, new series, p. 247.

Their theories and those of the later writers who, following them, take no account of the lateral pressure on the dome are thus erroneous. Little indeed was known of the correct theory of the arch itself until the latter end of the eighteenth century, when Coulomb, in 1773, Navier, Rondelet, Poncelet, Persy, and others in France applied themselves to the consideration of the problem. In England, Moseley in the *Philosophical Transactions* in 1837, and in the "Principles of Mechanics" in 1840, made a distinct step by his enunciation of the principle of least resistance, *i.e.* that the thrust of an arch due to its loading is the least consistent with equilibrium. Méry in the "Annales des Ponts et Chaussées"; Hagen and Weisbach in Germany; Barlow in the *Civil Engineer's and Architect's Journal* in 1847; Rankine in his well-known text-book, and Durand-Clay and Winkler in more recent days, have each contributed to our knowledge of the masonry arch.

Such knowledge as we have of the real stresses in domes we owe to Rankine, who gave in his "Applied Mechanics" the correct analytic solution of the dome of thin material capable of resisting tension and compression; to Scheffler, whose "Theorie der Gewölbe" contains the application of Moseley's principles of least resistance to domes, and whose methods are to-day generally used; to Durand-Clay and Maurice Lévy in France, and to Eddy in America. Eddy's "New Construc-

tions in Graphical Statics" contains a valuable contribution to the subject, in that he shows a new method of drawing directly the line of least thrust on the supposition that there is no resistance to tension on the meridian planes. Schwedler also contributed largely to the proper construction of framed domes, but his work is mostly confined to metal framework.

It is desirable to briefly recall the nature of stresses on domes before describing some of the various types which have been erected.

Let Fig. 2 represent a hemispherical dome, and A a portion of it bounded by two meridians *abc* and *dbe* (similar to sections on the lines of longitude on a globe), and by two horizontal planes similar to two parallels of latitude.

Any such particle as A in a dome of material capable of sustaining stresses of tension and compression, is subjected to stress on all four faces. The stresses on the upper and lower faces, which we shall call parallels, are always compressions whatever be the section of the dome; the stresses on the planes *abc*, *dbe*, which we shall call meridians, are either tensions or compressions, or zero, varying in nature and amount with the section of the dome and the position of the particle in question. These stresses are frequently called hoop tensions and hoop compressions. The stresses on the parallels may be called direct thrusts.

If we have a hemispherical dome of uniform thickness, small in proportion to the span of the dome, and of a material capable of sustaining tension as well as compression, the stresses on the meridians vary, as shown on Fig. 3.

If we have a similar hemispherical dome but with an opening in the centre at top, such as in Fig. 4, the stresses on the meridian planes are similarly tensions and compressions with a point of zero stress, but this point is not at an angle of  $51^{\circ} 49'$  from the vertical as before, but at a greater angle, which varies with the amount of the opening.

If this last dome is surmounted by a cupola or lantern, the extent of the tensile stress is increased and the point of zero stress rises (see Fig. 5). It is always below the opening, as there must be a ring round the opening in compression, but with a heavy lantern or wide opening it is close to it.

Concrete, stone, and brick are not well adapted for resisting tensile stresses, and if the dome below the point of zero stress cannot supply the necessary resistance on the meridian planes it splits into separate segments, lune shaped, which act as a series of radiating arches stressed on the upper and lower beds only, *i.e.* on the parallels in Fig. 2.

It may thus burst apart in radiating lines near



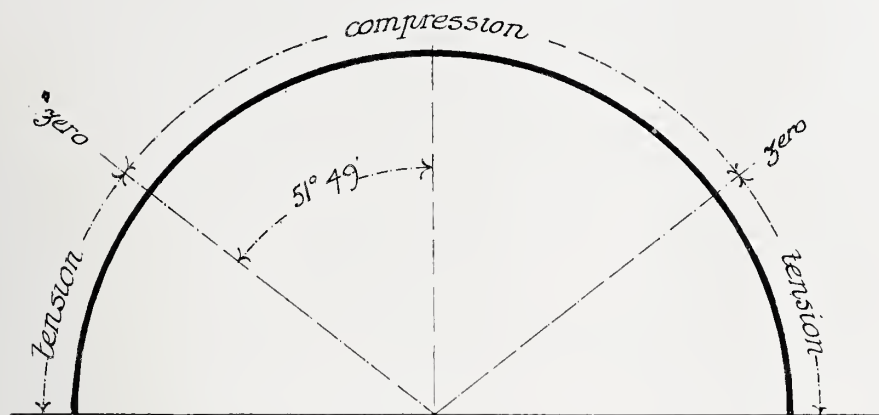


FIG. 3.

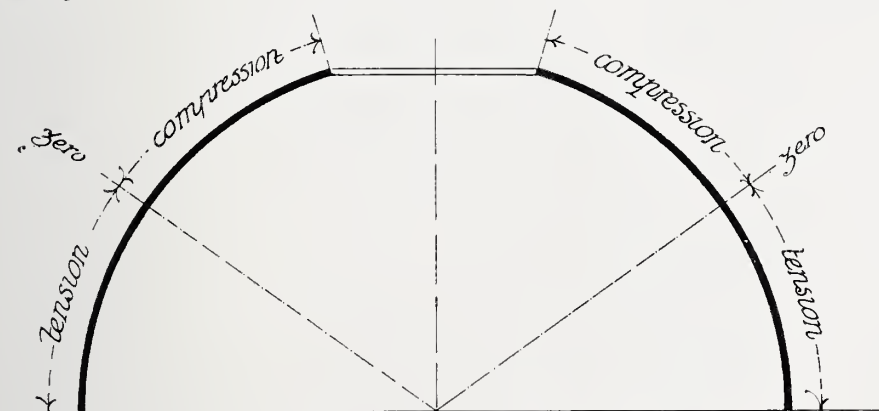


FIG. 4.

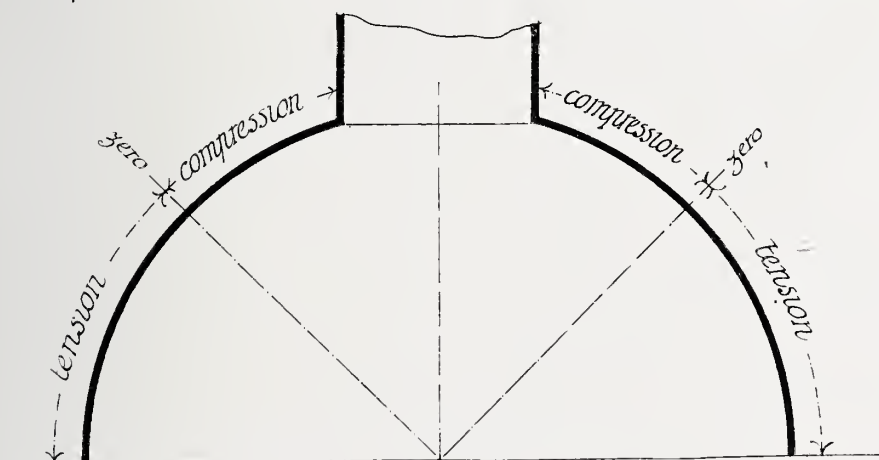


FIG. 5.

the bottom, and yet be quite stable if the abutment is secure. The brick dome of Santa Sophia is an example of a dome in which the architect appreciating this has formed windows round the base, so that the construction in the lower part is a series of forty-four separate radiating arches (see Fig. 6). These arches, which are quite separated at the bottom by the intervening windows, appear to extend to near the summit of the dome. The filling in between the arches from a point not far above the windows must, however, be subjected to lateral compression of the type *f* and *g* in Fig. 2. Below that point of zero stress the architect has so constructed his dome that it does not require tensions on

the meridian planes to give it stability. It requires, however, either a sufficient abutment or a tie, and the latter was inserted by Fossati. It is said that the brick joints instead of radiating from the centre are at a flatter slope, and radiate from the opposite base line. This would be of some help in enabling the builders to do without centering to a point nearer the top, but would have no effect on the final stresses on the dome. This kind of dome with radiating arches in the lower part, and windows between, is used in the Mosque of the Sultan Suliman, also in Constantinople; in the monastery of St. Luke at Phocis in Greece, and elsewhere.

In such a dome as St. Peter's in Rome, Fig. 7, the heavy lantern would cause the point of zero stress in a true dome to rise near the top, as in Fig. 5, putting tension on all the meridian planes below it, and the designer very properly constructed it not as a true dome, but of a series of sixteen stone arches, filling in a brick covering set herringbone fashion on the exterior and interior face, so that it has the appearance in section of being a double dome. The filling, being incapable of resisting tension, cannot be reckoned as a source of strength in the lower part save in stiffening between the arches, and so resisting distortion; and the

arches should have been so designed that the line of pressure would be contained in the middle third. Apparently this was not done, as about 1743 the dome began to burst outwards, and ties were put round it as on the figure.

This form of dome, constructed of radiating arches with a filling or ribs between them, is a type of construction frequently adopted in brick and stone domes. The Baptistery at Florence, Fig. 8, and the Baptistery at Cremona, Fig. 9, are other examples of domes constructed of ribs or arches. Indeed the earliest Roman domes, such as that of the temple of Minerva Medica, Fig. 10, are constructed with ribs, and there is some reason to



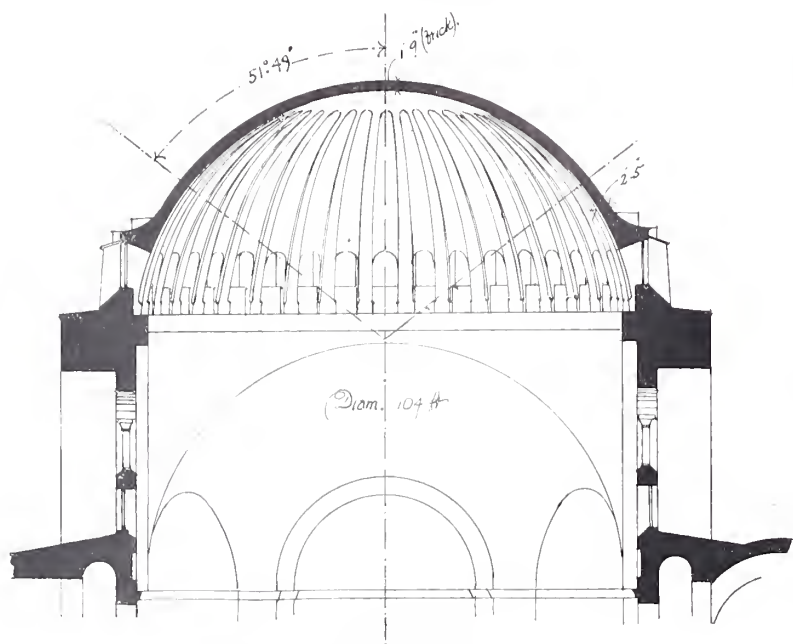


FIG. 6.—SANTA SOPHIA, CONSTANTINOPLE.

suppose that the Pantheon at Rome is of ribbed construction also.

Perhaps, however, the example which will make my point clearest is Brunelleschi's *Duomo* at Florence, illustrated in Fig. 11. In this eight large arched ribs spring from the angles of the octagon, while there are two intermediate smaller ribs between each pair. These are braced by cross arches, as in the illustration. That Brunelleschi thoroughly understood what he proposed is evident from the first paragraph in his report to the Convention of Architects and Engineers, who considered the question in 1420, previous to the building of the dome. In it he begins by saying that "the inner dome is to be turned from the octagon as pointed arches, which are better adapted to carry the weight of the lantern."<sup>1</sup>

In Eddy's very beautiful discussion of the dome in his "*New Constructions in Graphical Statics*," he assumes that the true masonry dome is incapable of resisting the tensile stresses on the meridians, and gives a solution on this basis. Even if a masonry dome has no special provision for resisting these meridian stresses on the lower part where they are tensile, it still exerts considerable resistance to them by reason of the bonding of the stones or bricks.

For instance, in the dome in Fig. 12 there is a tendency to split apart, as shown by the open joints there. The vertical joints on the meridians may or may not be capable of resisting tension according as the builders have flushed up the joints solid or left them open; even if solidly made the resistance arising from the adhesion of the vertical faces must be very slight, but the

interlocking of the stones or bricks must offer considerable resistance to pulling apart. The weight of the upper part presses the stones together so tightly that the full resistance to tension of the stone may be developed. The tensional resistance of the stones may be further secured by putting slate dowels between the courses as at A, or with metal cramps as at B, or the stones themselves be mortised together as is sometimes done in lighthouses.

It would be in all cases, however, better practice either to construct the lower part where there are tensile stresses on the meridians as separate radiating arches, as we have seen the Roman and mediæval builders did, or provide continuous metal bands in each joint capable of sustaining the meridian or hoop tension where investi-

gation shows such tension to exist.

When the shape of the dome varies the stresses on the meridians correspondingly vary. The semi-circular section is generally used in small domes and in the Byzantine domes; it is used, for instance, in Bramante's dome in the *Tempietto* in S. Pietro of Montorio; in the S. Maria della Salute and the Redentore in Venice; in the Val de Grâce in Paris; it is used in the Mosque of Sultan Soliman and in Santa Sophia in Constantinople. But in the large domes of Europe from early Renaissance times a pointed form was also used; for instance, in the *Duomo* at Florence; in San Gallo's Church of S. Biagio Montepulciano (1518), in the Church of La Superga at Turin, and the Madonna del Calcinaio near Cortone (1500).

The apex of this pointed dome is frequently completed by a spherical end, or the curve may be drawn from three or more centres as in Fig. 13. Of this type we have St. Paul's (the dome visible from the interior), the church of Sta. Maria di Carignano in Genoa, and the Madonna della Steccata at Parma (1530); Sta. Maria del Consolazione at Todi, attributed to Bramante, and others. In such cases it is of course impossible to locate the point of zero stress on the meridians without special inquiry. The stresses on the parallels are compressions; the stresses on the meridians—hoop stresses—and the point of zero stress on the meridians must be found by investigation.

If the section is that of a hollow cone, so that the sides are straight, the stresses on the meridians are always compressive, whether the cone be closed

<sup>1</sup> Note in the illustration the wooden tie which encircles the dome. It is of chestnut. Brunelleschi also proposed, in the report referred to, to bind the arches together with iron covered with tin, and with oak covered with plates of iron.



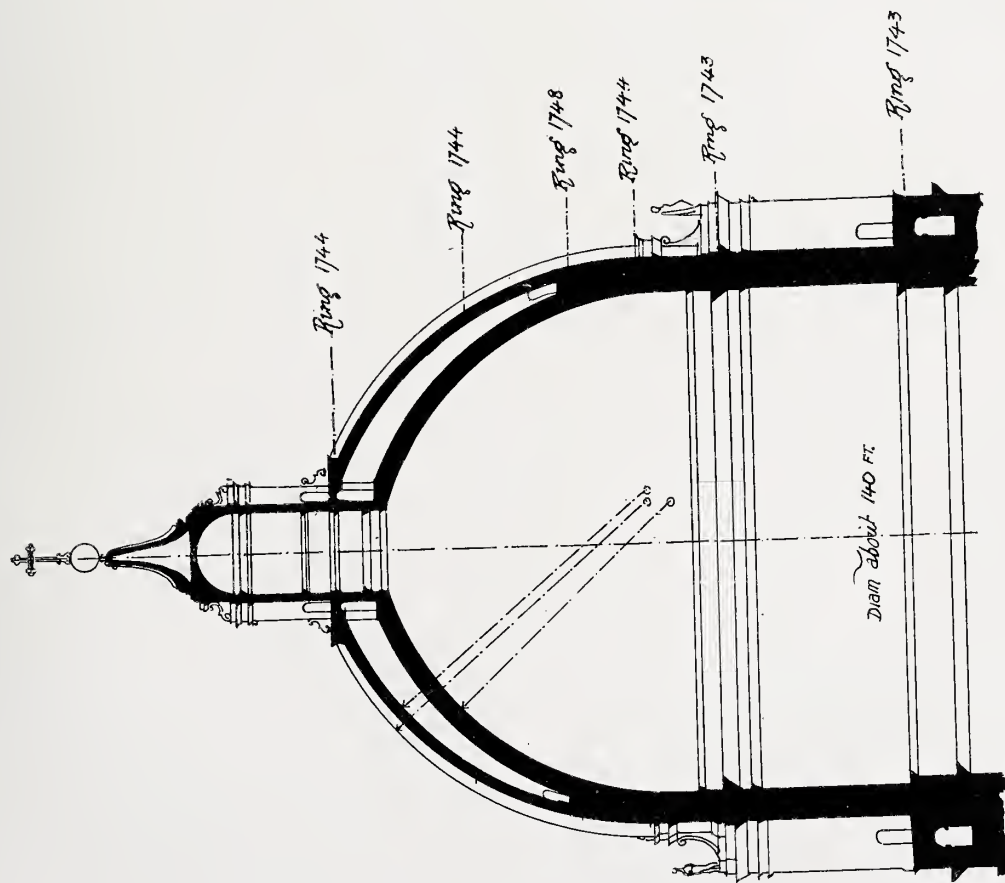
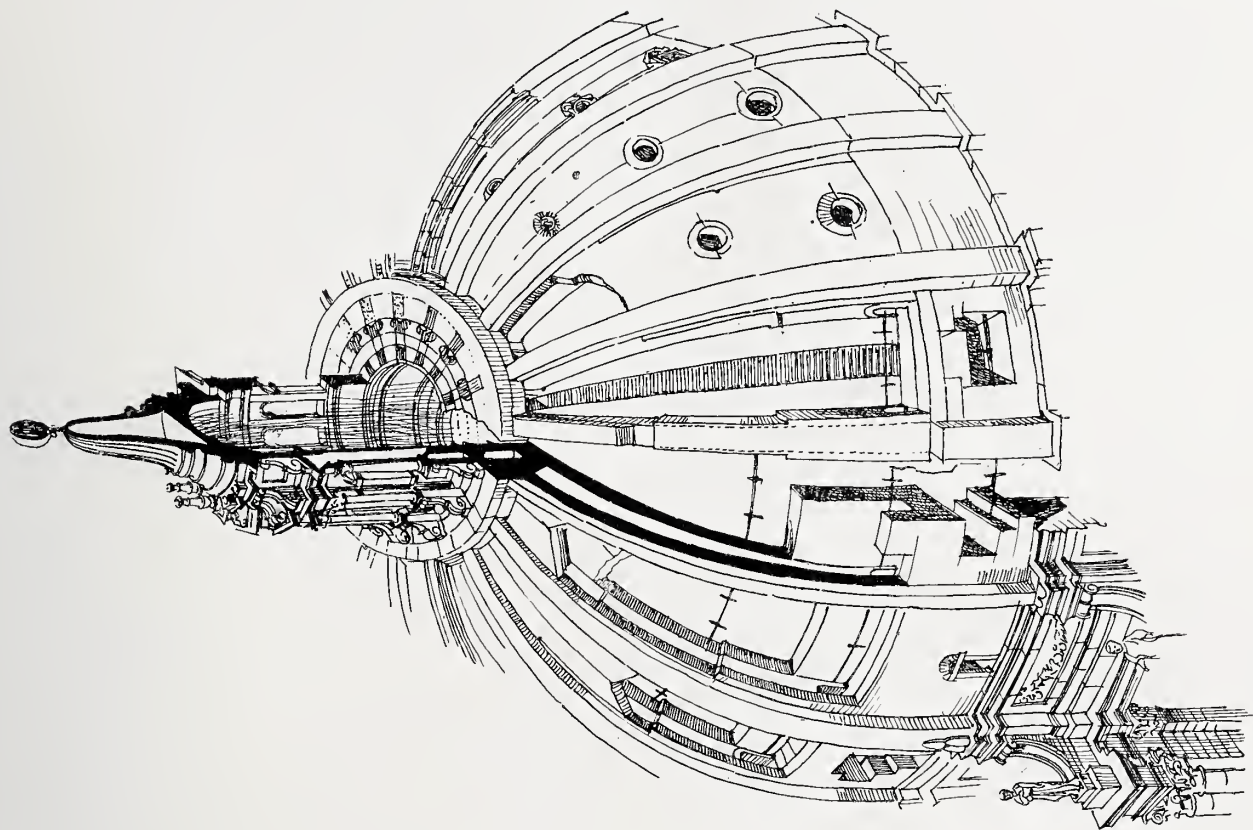


FIG 7.—ST. PETER'S AT ROME (AFTER DÜRM).



or open or surmounted by a lantern at the top or not, provided that the base is not allowed to spread, *i.e.* that there is sufficient abutment or sufficient tie to resist the outward thrust. When, however, the top of the cone is closed by a spherical end, as in the Baptistery at Pisa and the cone of St. Paul's, this end exerts an outward thrust which affects the stresses on the meridians unless there is a tie at the base of the spherical part.

The cone is therefore an excellent constructive form for stone or brick carrying a lantern, as the materials are well adapted to resist compression, and no extraneous aid from metal bands or such-like is required, except at the base. If the abutment yields the lower part may split, as in the hemispherical dome in radiating lines, and the parts into which it is separated act as independent arches.

The thrust of a dome may be taken up by the dome itself if capable of resisting tension, just as an inverted saucer takes its own thrust, or it may be resisted by the abutments or by a tie or ties at the base or in the section at joints at and above the base.

A proper understanding of this question of thrust is so important to the architect or engineer that I shall venture to discuss the matter in a little more detail.

Let Fig. 14 represent a vertical section through the axis of a dome which is any segment of a hemisphere less than the half.

At the springing line there acts the direct thrust of the dome which is in a direction tangential (or nearly so) to the surface of the dome. Let the amount and direction of this over one unit length of the base (circumference) be represented by the line *ab*. It is resisted by the vertical reaction of the support equal to *bc*, and a horizontal thrust *ca*, which may be supplied either by the resistance of the abutment, or by a circular tie at the base of the dome. This circular tie may be considered as a part of the dome, in which case the dome may be said to exert no outward thrust on the abutment.

Suppose now that the dome is not segmental, but is a full hemisphere. In this case there is no horizontal component *ac*; the direct thrust being tangential is wholly vertical, subject to this important reservation, that the horizontal forces of the type *ac* in the part of the dome above the base have been taken up by the material of which the dome is composed, including ties or hoops built in it for the purpose.

I have shown in my paper already mentioned how it is that the horizontal stresses of the type *ac* are constantly increasing up to the point of zero stress. Above that point of maximum thrust the stresses on the meridian planes are compression, and below that tensions.

The effect of these tensions are to gradually resist the outward thrust until in the complete hemisphere that thrust is quite overcome, and there is none left to be taken up by the abutment. But if the dome is not capable of supplying these hoop tensions, if for instance it is formed below the point of zero stress by a series of separate arches, then there is the same outward thrust at the springing of the arches as there is at the point of zero stress.

In fact the part above that point forms the key-stone to all the radiating arches, and as in all arches the horizontal thrust is constant, we must provide for it either by a circular tie or by a proper abutment. In all domes, therefore, which do not spring vertically from these supports, there is an outward thrust to be resisted either by the material itself, or by something in the nature of a ring tie embedded in it at the base, or by the support acting as abutment. In domes which do spring vertically from the abutment there is or is not an outward thrust according as there is or is not in the material of the dome above the springing sufficient resistance to the thrust.

A single tie at the base is sufficient if the springing line is at the point of zero stress—about 51° 49' in spherical domes of uniform thickness—because the dome above that tending to fall inwards causes compression in the meridian planes. If the springing is below that point ties are required at intervals below the joint, or the material itself must be capable of resisting tension.

Early domes were usually constructed without a roof over them, so that the actual dome may be seen externally, as, for instance, in the temple of Minerva Medica and in the Pantheon at Rome (second century), Santa Sophia at Constantinople (sixth century), and in the cathedral at Aix-la-Chapelle (beginning of the tenth century).

In St. Vitale at Ravenna, a dome of the sixth century, there is a covering roof of but slightly greater elevation than the dome itself, but in St. Mark's at Venice (eleventh century) the domes are covered with roofs, also of the domical form, of much greater height than the actual domes, and designed to give external expression to these as well as to afford protection from the weather.

These domes, therefore, appear in section as double—inner and outer domes. One of the most interesting examples of the double dome is that of the Baptistery at Pisa (Fig. 15), to which I shall refer later.

In the time of Wren we find domes of triple section.

The Dome des Invalides in Paris (end of the seventeenth century) has an inner dome with a very large central opening or eye, through which is seen a middle dome closed at the top, which

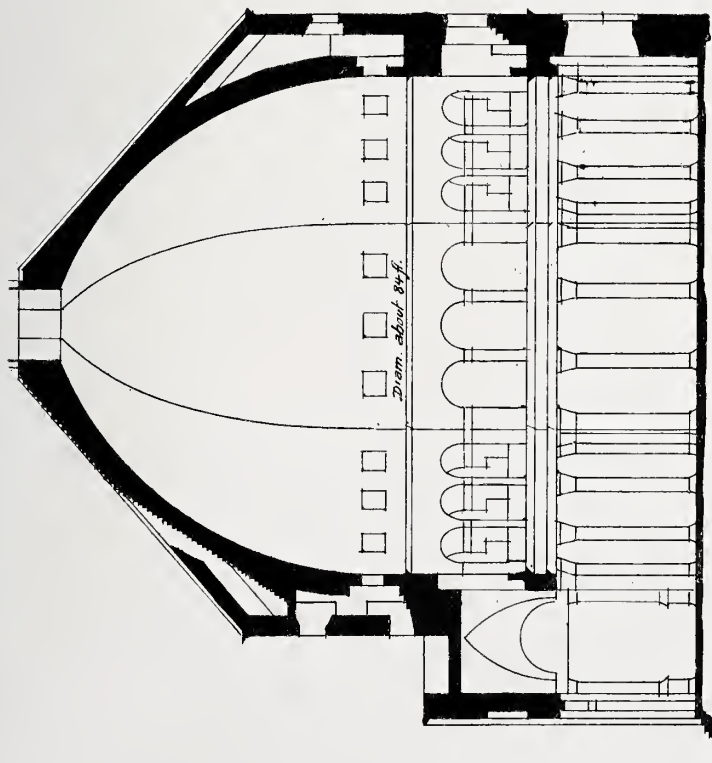


FIG. 10.—TEMPLE OF MINERVA MEDICA.

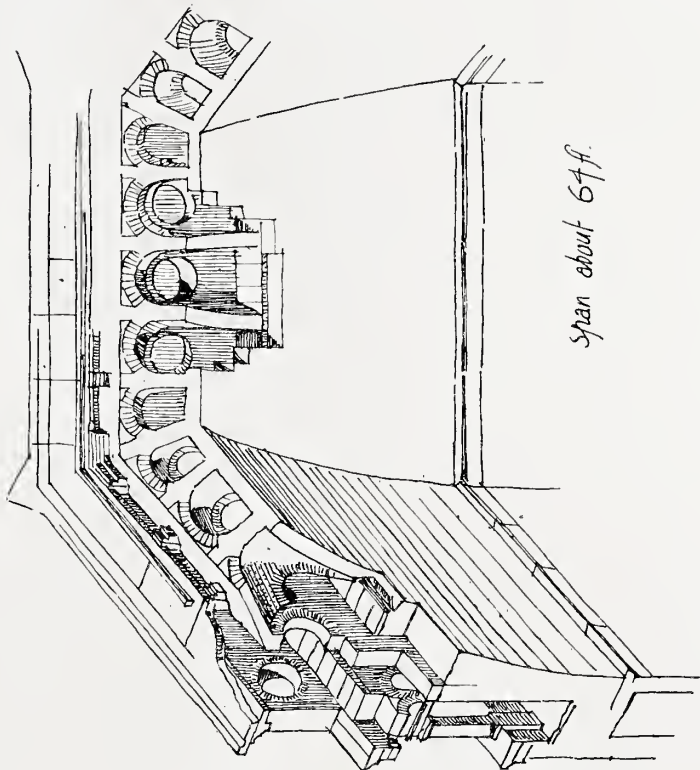


FIG. 9.—BAPTISTERY AT CREMONA (AFTER DÜRM).

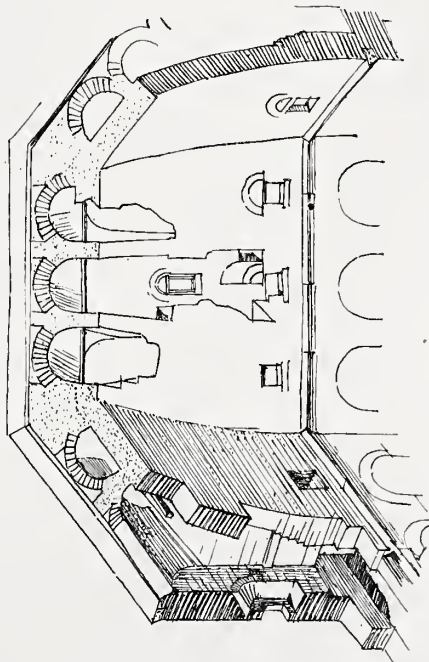


FIG. 8.—BAPTISTERY AT FLORENCE (AFTER DÜRM).



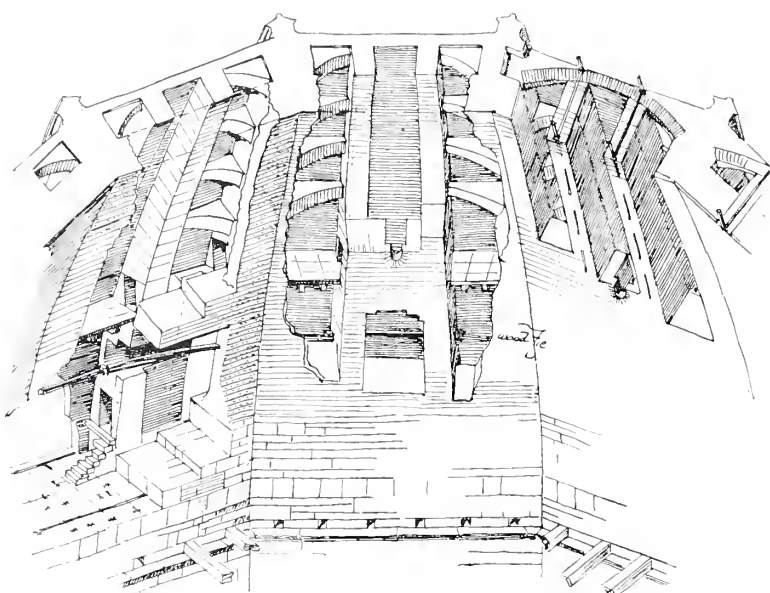
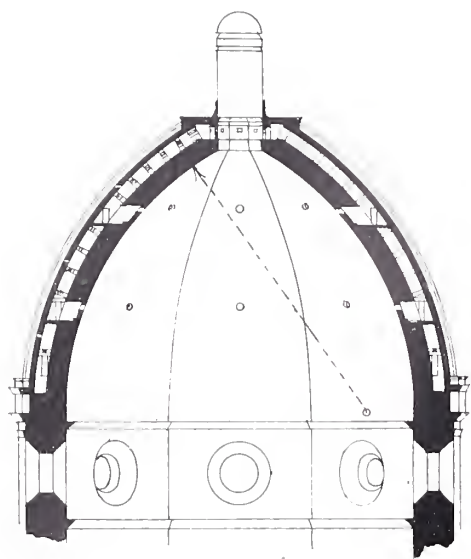


FIG. 11.—DUOMO AT FLORENCE (AFTER DURM).

forms the background for the principal decorations. Above these two is another timber-framed, dome-shaped roof which carries a lantern (see Fig. 16). In one of Wren's early drawings for St. Paul's, preserved in the Library at the Cathedral, there is a very similar design, but whether Mansard the architect of the Invalides received the idea from Wren or *vice versa* I do not know. In Wren's St. Paul's, however, the triple arrangement adopted is based on construction requirements and not wholly governed by the question of internal appearance; the middle dome or cone is not seen as part of the design, but is employed to carry the lantern and aid in supporting the outer timber dome.

The use of the cone to carry the lantern is usually stated to be an original idea of Wren's. Such a brick cone had already been built in the Baptistery at Pisa, however, which cone is not

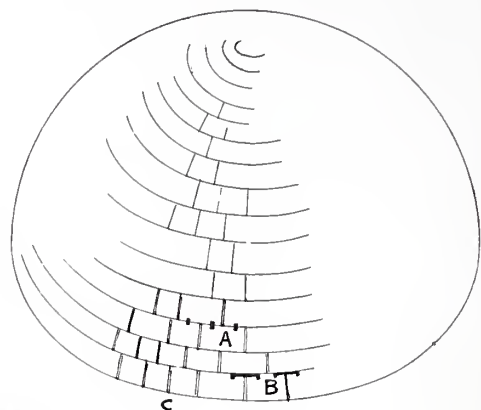


FIG. 12.

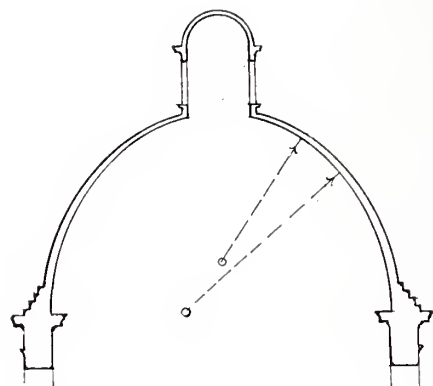


FIG. 13.

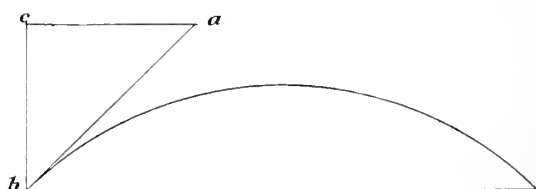


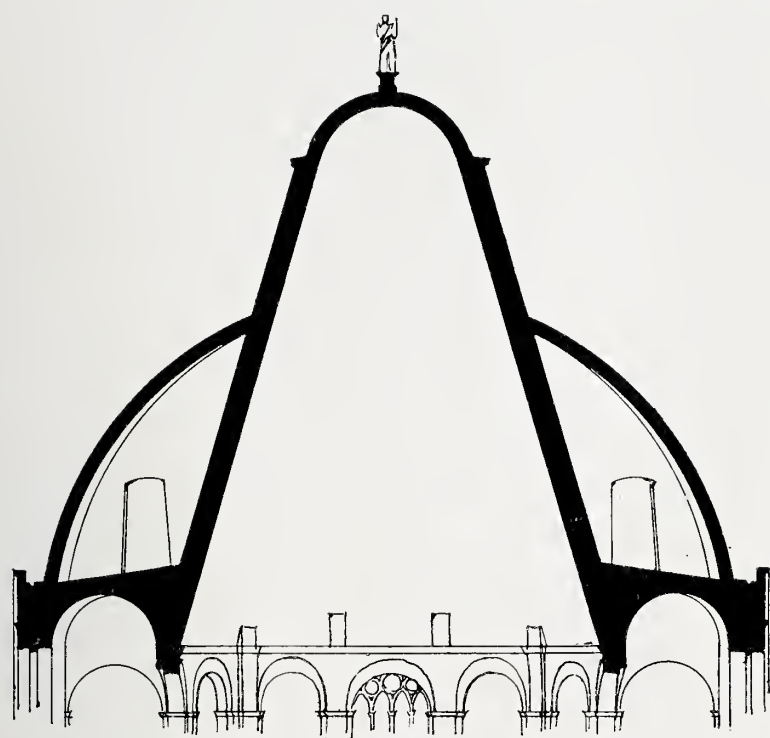
FIG. 14.

seen externally (save at the top), being hidden by the outer circular dome, also of brick covered externally with tiles bedded on the bricks, which outer dome forms the chief feature of the building. This outer dome is partly at least carried by radiating vertical walls which rest on the cone (see Fig. 15).

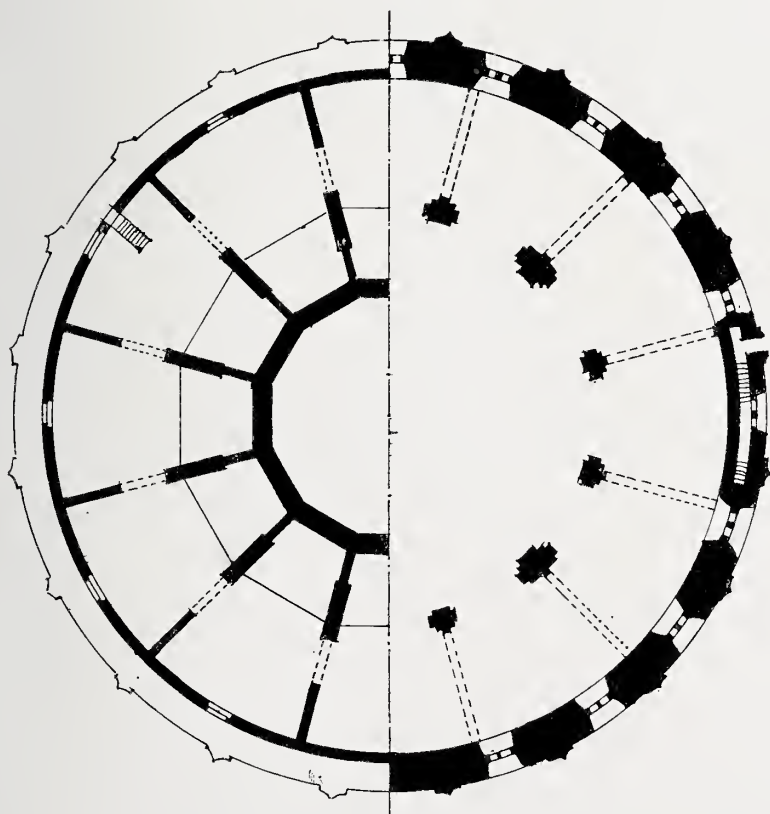
The cone is covered in at top by a hemispherical portion as in St. Paul's. Viewed from outside it seems a hemispherical dome carrying a small lantern; in reality, the lantern (if we may use that term for a part which gives no light) is the continuation of upper part of the cone.

In later times there is the dome of the Pantheon in Paris, about seventy years after Wren's work, and also of triple construction (Fig. 17).

There the exterior dome is of stone covered with lead, and the middle dome—which, as in St. Paul's, carries the lantern—is of a curved outline, less



Section



Plans.

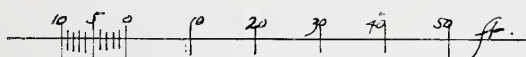


FIG. 15.—BAPTISTERY AT PISA.

fitted for the work than the straight cone of that church.

The single dome makes no conspicuous feature on the exterior unless of a very great height, which height is frequently too great for interior effect. The double dome enables us to secure a proportionate interior, and at the same time to make the chief internal feature the chief exterior feature also. The triple dome seems used not only for these purposes, but for either of two others: (a) to carry the lantern as in St. Paul's; (b) to afford a mysterious background, at a distance which the eye cannot well gauge, for the display of painted decorations as in the Dome des Invalides.

In some cases the lantern is carried by the exterior dome, in others by the middle dome, in others again partly by one and partly by the other. In the last case there is always a great uncertainty as to the proportions of the load carried by each, and as the stresses on these works are sufficiently indeterminate already, it seems better practice to let the whole duty devolve upon one or other.

Domes in Roman times were frequently constructed of concrete with brick ribs. Of these it has been frequently said that they exert no thrust upon the supports, a statement which I think is an error the original builders never made. Concrete is a material incapable of resisting any great tensile stress, and one very liable to crack from causes other than the strain produced by the loads. It may crack from shrinkage or expansion in setting or from temperature stresses, so that it would be a rash thing to rely upon concrete to resist tensions when its power to do so may be destroyed by such causes. Fig. 10 shows a section of the dome of the Temple of Minerva Medica—a concrete vault with brick ribs. I conceive he would be a very rash man who would assert that at any section, say just above the stepped base, a free horizontal joint might be put with ball bearings, without causing collapse; yet if the dome takes up the thrust by its own strength, that free joint might safely be made.

The builders of such domes as this, of the Pantheon, Santa Sophia, and



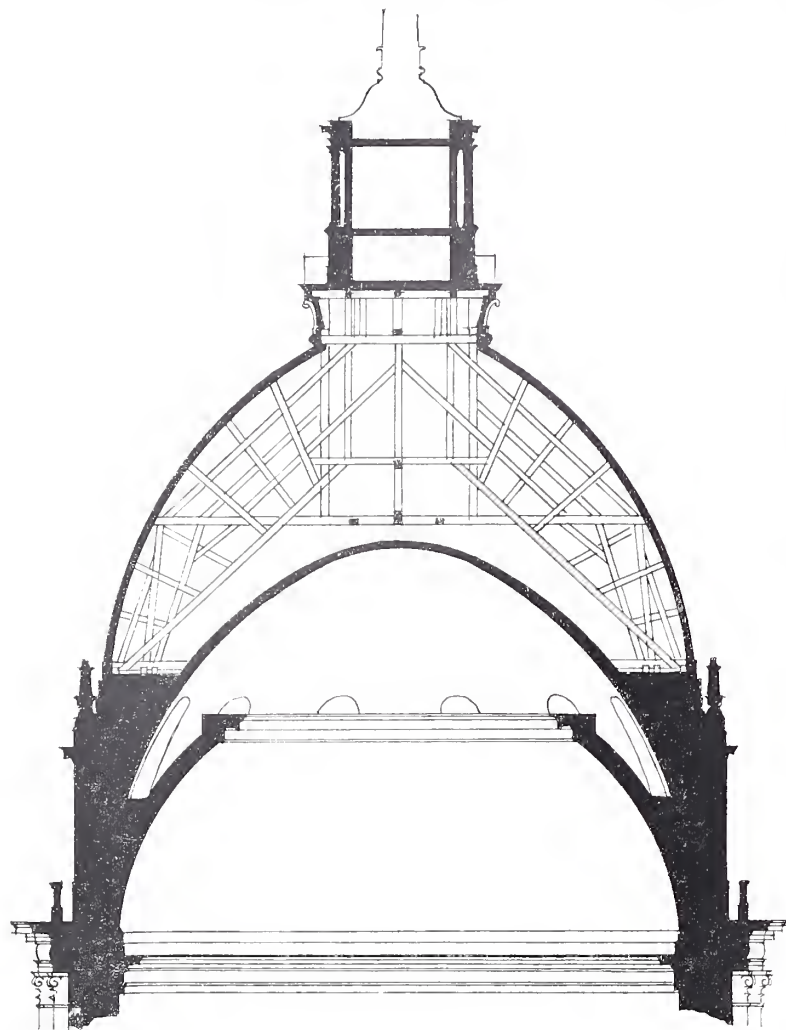
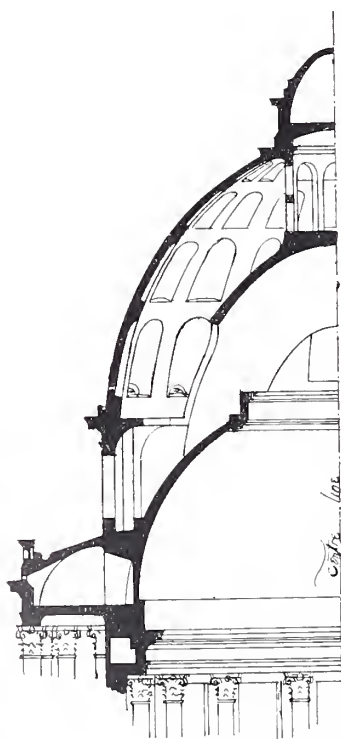


FIG. 16.—DOME DES INVALIDES, PARIS.

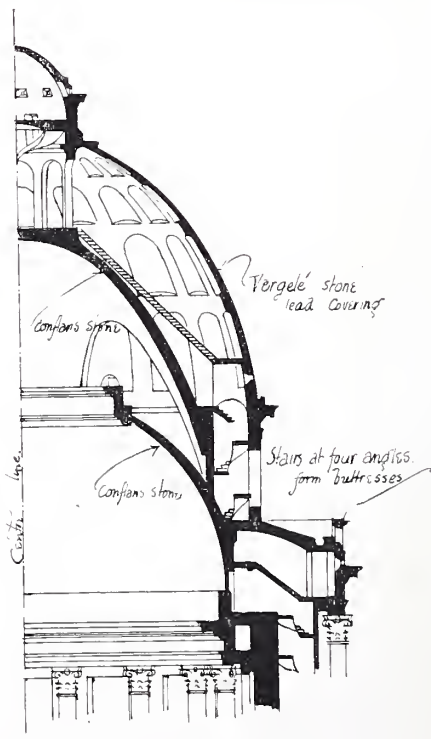
other Byzantine domes in Constantinople, appear to have had a good practical knowledge of the theory. For from the crown of the dome to the point where compression on the meridians disappears the dome is as thin as theory would make it. Below that point the thickness immediately increases. The effect of this is that the line of pressure is made more vertical and is probably kept within the section without the aid of horizontal ring stresses (hoop tensions). The same results might be got by making the upper part of the dome above the point of zero stress in a very light material such as tufa or earthenware pots, and the lower part in a heavy one such as granite concrete. But this is not to say that there is no outward thrust on the

abutment. On the contrary it warrants us in saying that the designers contemplated the lower part of the dome exerting considerable outward thrust, as it usually does. In all these domes there are sometimes thick walls, occasionally even with distinct and separate buttresses; sometimes there are abutments given by semidomes.

Concrete, by reason of its great resistance to compression, is an excellent material for domes, and may be used without reinforcement above the point of zero stress. Above that point all stresses are compressions. Below that point the stresses on the meridians are tensions; and as cracks which arise from shrinkage or temperature variation may seriously reduce the strength, these should be provided for, either by metal reinforcement capable of taking up the tension, or by so arranging the weights that the lower part requires no hoop tensions for equilibrium. At the base an abutment or tie is essential if, as all authorities recommend, the tensile strength of the concrete should be disregarded. Concrete domes, as usually built nowadays, are not the massive thickness of Roman times, but thin shells, and it is customary to distribute a metal reinforcement throughout the



Section through centre of arches.



Section through piers (diagonal section).

FIG. 17.—DOME OF THE PANTHEON, PARIS.

whole structure in order to resist the tensions set up by changes of temperature, &c.

There is in the minds of many architects an objection to metal reinforcements in either concrete or masonry, based partly on an æsthetic feeling that a masonry or concrete structure, if designed so as to satisfy the eye, should be of sufficient strength to be perfectly stable without concealed helps, and partly on a fear that the metal may rust and expand so as to be a source of danger. Buildings have been erected which fulfilled the first condition and yet failed by their

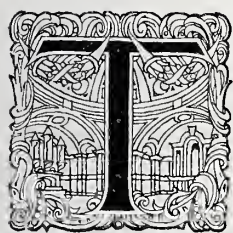
own weakness, so that the eye is not always a fair criterion; and we know now that iron or steel embedded in properly-made concrete does not rust, but is perfectly preserved. The great chain of the dome of St. Paul's, examined lately by Mr. Somers Clarke, Surveyor to the Cathedral, was found in excellent condition after being buried in concrete for two hundred years, and we have seen that the architects of days gone by did not fail to reinforce their domes when required, regardless of æsthetic objections.

WILLIAM DUNN.

*(To be continued.)*

## The Norwich Union Life Insurance Society's Head Offices, Norwich.

G. J. and F. W. Skipper, Architects.



THIS building, which has been erected on the site of an old house built in the fifteenth century by the Earl of Surrey, has been carried out in selected stone from the Clipsham Quarries, except the two statues, which were executed by Mr. Chavalliaud in Portland stone, in Farmer & Brindley's studio.

With regard to the interior, the requirements included a large general office, as well as many other smaller offices. The general office has been made the chief feature of interest, the other offices being placed around it. The necessity for providing ready access from this central domed hall to the other rooms suggested an open colonnade on the ground floor, and on the upper floor corridors are arranged giving access to the rooms occupied by the directors (board and committee-rooms, &c.) on two sides, and the two other sides are occupied by the solicitor's offices.

The whole of the interior of the central hall has been carried out in marble from floor to ceiling. The columns, which are all structural, are monoliths of cipollino and verde antico marble. The caps and bases are in white statuary. The entablature is of alabaster, and the lining of the walls is of Skyros marble of a deep red veining below the impost moulding, and above the impost moulding of the greyer description of veining. The spandrels above the arches are panelled out with white marble used for the surround, and cipollino and porphyry-coloured rosso antico fill in the oblong panels; the cornice is in alabaster. The whole of the ceiling has been

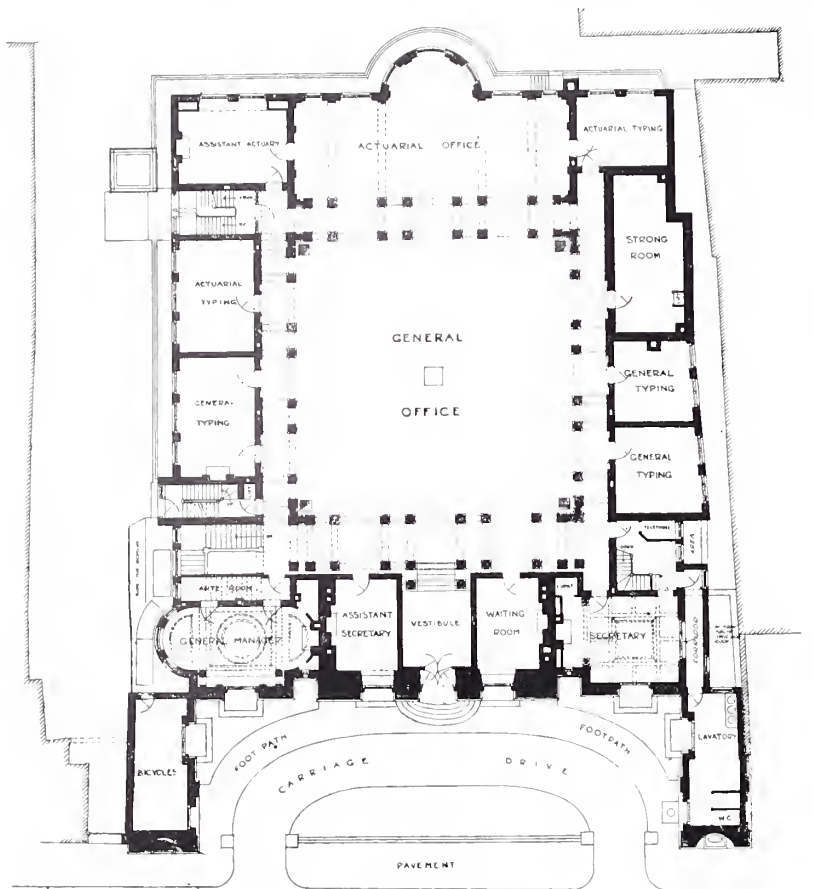
executed in plaster and painted. The floor for the chief part is polished marble, except where the clerks stand, and there the floors are laid in oak parquetry.

The whole of the marble work, including the carving, and the carving on the exterior stonework, has been executed by Farmer & Brindley.

The interior of the hall is lighted by electric lamps hidden in flat bronze basins and behind the cornice in the dome, so that the light is reflected to the ceiling, and the glare of the lamps is entirely avoided. The desk lamps for the clerks are screened by green silk shades, so that every precaution has been taken to ensure the successful lighting of the building and the protection of the eyesight of the workers. This work was entrusted to Drake & Gorham. Fresh warmed air enters this part of the building through a specially designed opening or fountain in the centre of the hall, and is dispersed by a canopy suspended immediately above it from the centre of the dome; surmounting this canopy is a suitable bronze figure, the work of H. C. Fehr, from J. W. Singer & Sons' foundry. Two bronze sculptured subjects have been placed in panels in the vestibule under the titles "Solace" and "Protection," with special reference to the objects of the society; these were executed by Mr. Stanley Young.

The staircase is entirely executed in marble, the walls being lined with cipollino opened up, the handrail being of pavonazzo marble, whilst the pedestals, columns, and pilasters are of a very choice Breccia marble. The staircase has a painted window, the work of A. J. Dix, and the vaulted ceiling over the staircase has been painted by George Murray.





GROUND FLOOR PLAN

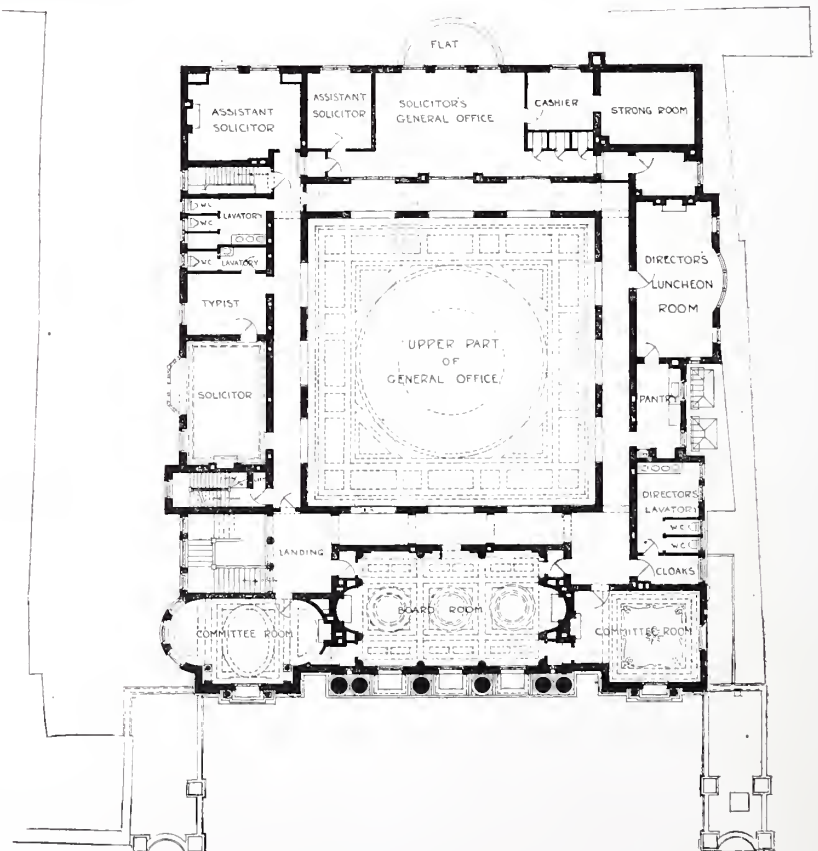
The walls of the board-room, a view of which is given, have been carried up to about two-thirds of the height in the finest Spanish mahogany, panelled, and with carved panels and enrichments, and the columns with their carved caps have also been carried out in mahogany, all being the work of H. H. Martyn & Co., Ltd. The main doorway has a pointed pediment, and on the pediment are two reclining figures carved in solid mahogany, which, together with all the rest of the carving, are left unpolished. These figures were unfortunately not in position when the view was taken, nor were the board-room table, carpet, nor sculptured figure subjects and ornaments on the upper part of chimney-pieces. The chairs are the old chairs belonging to the institution, dating from the time of Queen Anne. Above the mahogany work the walls have been painted, and in the semi-circular lunettes and in the coves at the end of the room figure subjects have been introduced. The ceiling has been entirely painted, and a

sparing amount of gilding applied. The main panels, of which there are three in the centre compartment of the ceiling, take emblematical figure subjects, and in the twelve panels that surround this there are also figure subjects. The whole of the painted figure subjects in this room have been painted by Mr. Murray. The electroliers have been carried out in brass, with some enamels, the work of the Artificers' Guild. The carving in the panels has been carried out by George Hawes of Norwich, who is also the general contractor. The carved figures over the doorway were executed by Farmer & Brindley. Sidney Pullen of London carried out the whole of the decorative painting in this room, and in the building generally. The chimney-pieces have been executed in pavonazzo statuary marble.

In the directors' luncheon-room the decorative painting of the frieze was the work of W. J.

Neatby of London.

The whole of the furniture and the specially



FIRST FLOOR PLAN



*Photo: Knights Whittome.*

GENERAL VIEW OF FAÇADE.



made carpets for the board-room, committee-rooms, luncheon-room, and the principal officials' rooms throughout the building, have been carried out to the designs of the architects.

The fireproof floors, roof structure, and asphalt flats were executed by Homan & Rodgers of London. For the floors, the Homan & Rodgers hollow brick construction was adopted—a type of floor now familiar to most architects, consisting of rolled steel girders interspaced with hollow firebricks in the shape of a triangular prism.

For this type of floor no wood centering is required while the concrete is being filled in, as the firebricks are in contact over the whole area, and consequently the concrete cannot find its way through the floor. A problem of considerable difficulty was presented in the construction of the dome. This is almost semi-spherical in shape. The skeleton consisted of a series of steel bars, radiating from a ring at the apex, and terminating in an octagonal frame at the base.

For the warming and ventilation of this building, carried out by James Keith & Blackman Co., Ltd., it was decided to adopt three systems:—

No. 1. For the main central hall.

No. 2. For the board-room, committee-rooms, and other important rooms in connection with same.

No. 3. For the separate offices and other rooms surrounding the central hall.

The central hall being of such an ornate character it was decided that no part of the plant for

warming and ventilating it should be visible. To overcome this difficulty, the Pressure or Plenum system was adopted, the plant for this work being fixed in the basement, the special heating medium being low-pressure hot water.

In the second system the rooms being also of elaborate design, and fitted with open fireplaces intended for use, it was decided, for the prevention of cold-air currents being drawn by the fires, to supply the rooms with sufficient warm or tempered air for combustion and ventilation. The apparatus for this is fixed in the basement, and is of a similar construction to that used for the central hall. But the arrangement for admitting the air into the rooms is in all cases concealed, though the air is changed six times an hour. In one of the committee-rooms the ornamental columns are used for the conveyance of the air, which is admitted through the ornamental band in the one case, and through the volutes in the other.

The other rooms are fitted with special ventilating radiators fixed at the windows; working in conjunction with them is an extraction system. The plant for this consists of a 72-in. electrically-driven Blackman fan fixed in a chamber outside the main building. From each room ducts are provided in the wall, ascending and connected to a main horizontal duct formed in the roof space, which are led to a main vertical duct descending and communicating with the chamber in which the extraction fan is fixed; the exits in the central hall are also connected to this system.

## NORWICH UNION LIFE INSURANCE SOCIETY'S HEAD OFFICE, NORWICH.

GEORGE J. SKIPPER, F.R.I.B.A., and F. W. SKIPPER, Architects

J. HURN, Norwich, Contractor for the Foundations.

G. E. HAWES & SON, Norwich, General Contractors.

### SOME OF THE SUB-CONTRACTORS.

HOMAN & RODGERS, London.—Iron Roof over Hall, Fireproof Floors, &c.

LONGDEN & CO., London; ARTIFICERS' GUILD, LTD., London.—Stoves, Grates, and Mantels.

ART PAVEMENTS & DECORATIONS, LTD., London.—Oak Wood Block Flooring.

FARMER & BRINDLEY, London.—Marble Work, Staircase, and Floors.

DRAKE & GORHAM, LTD., London.—Electric Wiring, Bells, and Telephones.

GEORGE CROTCH, Norwich.—Fibrous and Modelled Plaster.

G. E. HAWES & SON, Norwich; H. H. MARTYN & CO., LTD., Cheltenham.—Special Woodwork, Panelling, &c

A. J. DIX, London; W. J. NEATBY, London.—Stained Glass and Leaded Lights.

W. J. NEATBY, London.—Painted Frieze in Directors' Luncheon Room.

R. WAYGOOD & CO., LTD., London.—Electric Service Lifts.

THE ARTIFICERS' GUILD, LTD., London; J. W. SINGER & SONS, LTD., Frome.—Cut Metal Work and Electric Light Fixtures.

JAS. GIBBONS, Wolverhampton.—Door Furniture, &c.

JAMES KEITH & BLACKMAN, LTD., London.—Heating and Ventilating.

MILNER'S SAFE CO., London.—Safes, Strong-room Doors.

GRAY & CO.—Lightning Conductors.



*Photo: Knights Whittome.*

GENERAL VIEW OF GENERAL OFFICE.





*Photo: Knights Whittome.*





*Photo: Knights Whittome.*





*Photo: Knights Whittome.*



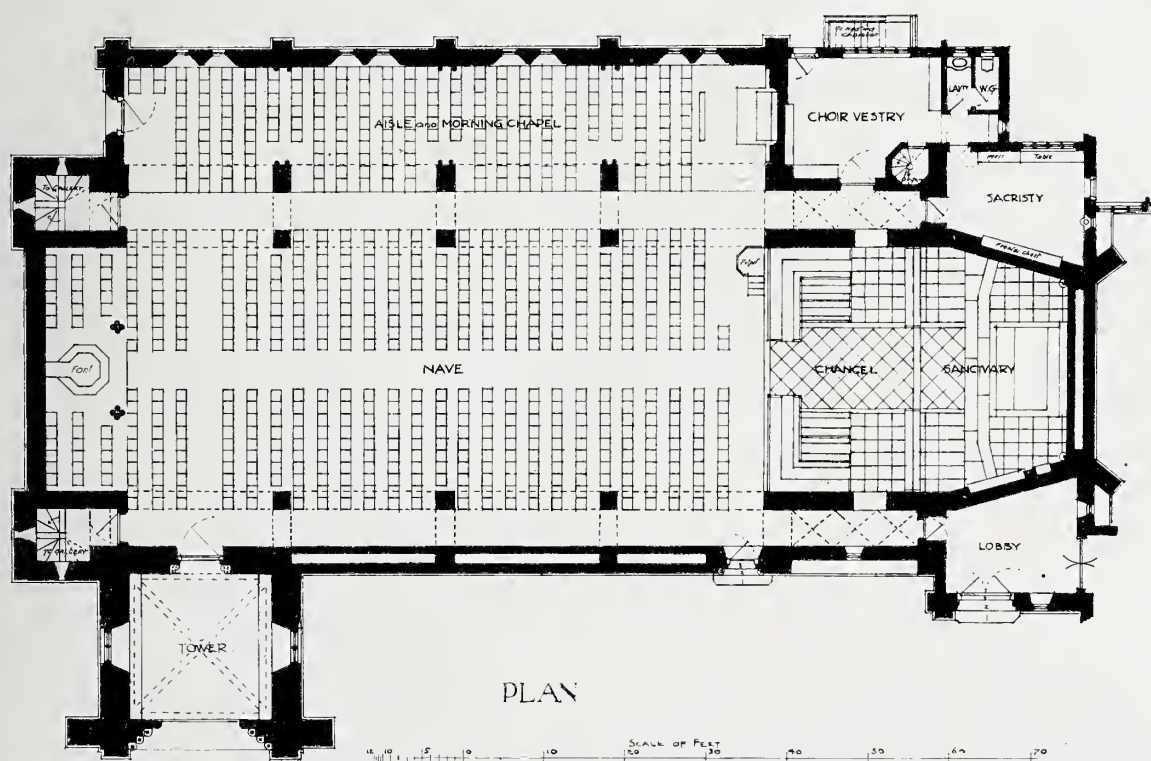
# Church of St. Erkenwald, Southend-on-Sea.

Walter J. Tapper, Architect.



HIS church, as will be seen from the plan, is but partly built, only the choir and two bays of the nave having been erected at present. The design is of an extremely simple character, economy being the particular factor, and the walls are of local stock brickwork. It will be noted, however, that although the expenditure has been limited, the extreme loftiness of the building preserves the salient qualities of English church architecture. The interior is treated

quite as simply as the exterior, but the ceiling has some ornamental plaster-work, which has been modelled by Lawrence Turner of Lamb's Conduit Street, London. The electric light installation was carried out by Buchanan & Curwen of Westminster, and the electric light fittings were made by W. Bainbridge Reynolds of Clapham. The hangings at the sides and end of the sanctuary were made by Watts & Co. of Baker Street, W., and Haden & Sons of Trowbridge supplied the heating apparatus. The builders were T. & E. Davey, Ltd., of Southend, and W. Wise acted as clerk of works.







*Photo: Arch. Review Photo Bureau.*





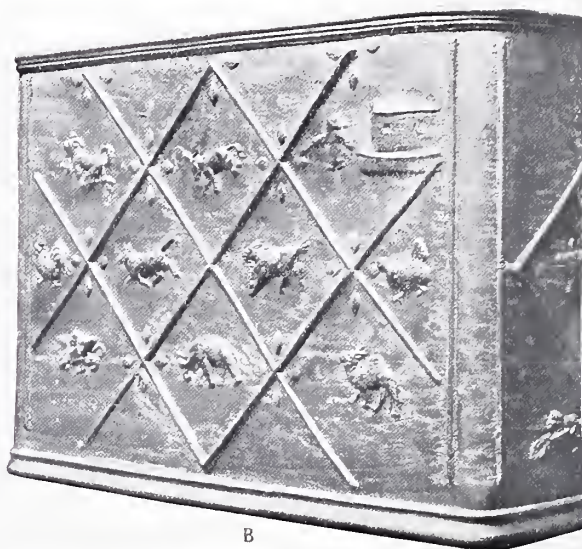
*Photo: Arch. Review Photo Bureau.*

GENERAL VIEW OF THE INTERIOR, LOOKING EAST.





A



B



C



D



E



F



# Modern Leadwork.

## III.—CISTERNS, FONTS, VASES, &c.



NE of the most pleasant by-products of the renaissance of the formal garden is the revival in the use of lead cisterns.

Plate 32 shows six typical examples:—

A and B are based on the traditional lines of dividing the surface into small compartments and putting a little ornament in each.

I illustrate these two cisterns decorated with the same subject, Noah's Ark, as showing the widely differing treatments which can be employed with propriety in such work.

In A the models are of the simplest. The wooden creatures of the child's Noah's Ark were impressed in the sand and show the grain of the wood quite unaffectedly. In B, the animals, Noah, and his ark are freshly and vivaciously modelled, and the camel swings after the hasty elephant in most convincing fashion. The donkey is peculiarly delightful, and the creatures altogether are very engaging.

Decorative humour is ordinarily a dangerous trade, but here it is successful.

Both these cisterns were made by Mr. Dodds, as also D, a dignified design by Mr. Ernest Newton. In the old cisterns the varieties of shape were few. They were circular and segmental, rectangular or regularly polygonal. Plans like those of C and D add interest, however, and a moderate divergence from the more obvious plans is a safe departure from traditional methods. The frieze of cistern D is pleasantly formal, but has a slight sense of sharpness not quite satisfactory. Cistern C is to the same plan in the upright shape, and the decoration is very suitable.

The disposition of the bands of ornament on example E is unusual and attractive. The height of F is a notable feature. I do not remember any old cistern of anything like these proportions; that at Lincoln Cathedral is the nearest to it. The bunches of flowers and the little creatures—a newly-hatched chicken, a squirrel, &c.—are appropriate garden decoration. The informality of the thing is a feature that one likes, as a change, in a craft which usually relies for safety on a stiff conventionality. This tank was originally made by Mr. Bankart for his own garden, and C and F are also his work.

From the secular tub to the font is a considerable step in feeling, but little in craftsmanship. I do not know of any modern fonts which rival or

indeed endeavour to imitate the splendid figure-treatment of Norman times, when Apostles and Saints sat beneath elaborate arcading. The font of Fig. 33 is the fullest in treatment which has come to my notice, and it is full of unpretentious charm. The relief is soft and flat, and the symbolism interesting. The fish in the wide middle band are the common symbol of Christianity, and their natural swimming motion suggests the living waters of baptism. On the upper band appear four panels which represent the elements, a symbol which seems natural rather than spiritual, and the lowest band is made up of lilies, also a symbol of baptism.

The inscription round the top reads:—

NISI QUIS RENATUS FUERIT EX AQUA ET  
SPIRITU SANCTO NON POTEST INTROIRE IN  
REGNUM DEI.

One of the most interesting features of this font is its practical arrangement. Reference to the illustration will show that there is a small basin provided at one side. The main part of the font is filled with water which is blessed by the Archbishop once every year. The infant to be baptised is held over the small basin, from which the water used in the rite runs to earth. The font is an unusual but interesting shape on plan. The addition of the small oval basin indicated an octagon with two cardinal faces longer than the others. By making the cardinal faces rather convex and the diagonal faces a little concave, a vague cruciform suggestion is given, and the outlines take on the easy flowing feeling that is so appropriate to the nature of the material. The font is 3 ft. 6 in. high and stands on a stone plinth, which hollows as it meets the floor to allow room for the toes of the officiating priest, a very practical thought.

The font was made by Mr. Bankart for Mr. R. S. Lorimer, R.S.A., for a Roman Catholic Church in Edinburgh, and its whole treatment is original without being strained or precious.

The fonts of Fig. 34 and Fig. 35 are also by Mr. Bankart. The latter is at St. Alban's Church, Leicester, and was made for Mr. Howard Thompson, architect. An interesting feature is the decoration of the bottom of the bowl. It is a fresh and good idea to mitigate the usual bareness of the inside by ornament, and the crown of thorns and the crown celestial are added as emblematic of the difficulties and rewards of the Christian life entered by the gate of baptism. The vine is less appropriate, as being identified with the other of the two great sacraments, and, however pleasant





FIG. 33.



FIG. 34.



FIG. 35.—ST. ALBAN'S, LEICESTER. (THE LEFT-HAND ILLUSTRATION SHOWS THE BOTTOM OF THE FONT.)



a treatment decoratively, is a confusing emblem on a font.

In the example shown in Fig. 34 the lily is again used as on the Edinburgh font, and though the A.D. and the date are a somewhat aggressive size the design is more satisfying than that of Fig. 35. A most interesting feature of both these smaller bowls is in the saucer-shaped top, which is shown placed on the bowl in the case of Fig. 35, and separately in Fig. 34. With bowls of considerable water capacity, such as these, there is a practical difficulty in filling them, and one has sometimes seen this overcome in an odious way by the placing in the font of a small jug and basin, as though the font were a kind of spiritual lavatory. The saucer top is a practical way out of the difficulty, as it holds but little water. Dr. Yeatman-Biggs, Bishop of Worcester, was consulted as to the liturgical propriety of the saucer, and he agreed to its use, provided that it were made readily removable.

The formularies of the Church of England (so I am told, but know that I am on dangerous ground) provide for parents the right to demand that their children shall be baptised by immersion, and this use obtains in some parishes. Were the saucer top fixed to the bowl, this would be impossible, but by its being made loose the font is suitable for both uses.

Mr. Arthur Grove modelled the font shown in Fig. 37 to the design of Mr. H. Wilson, and it was cast by Mr. Dodds for St. Mark's Church, Brithdir, Wales. The decoration is of that soft and simple kind so entirely suitable to lead-



FIG. 36.

cotta are markedly perishable. The example of Fig. 38 was designed by Mr. Paxton H. Watson and modelled by Mr. Alfred Drury, A.R.A.; that of



FIG. 37.—FONT, BRITHDIR.

work, and the broad horizontal margin round the top of the bowl emphasises a heavy material. It is a most admirable thing.

Of other leadwork of a watery sort, two examples are illustrated.

The pump of Fig. 36 was made by Mr. Dodds, and while it is sober and inoffensive it can hardly be said to be interesting. Cast-iron has, however, secured such an evil pre-eminence as a pump material that one welcomes any effort to bring lead into its own.

The fountain of Fig. 43 is a very charming work, and is intended to stand in the middle of a fine octagonal lead tank. Mr. Bankart made it, and was obviously greatly influenced in the design by the similar Dutch example in the South Kensington Museum. No doubt some such fountain originally stood in the great round lead tank of 1620 at St. Fagan's, Cardiff, which was illustrated in these pages in November, 1905.

Lead is pre-eminently the garden metal, and nothing can be better as a material for vases, for stone and terracotta are markedly perishable. The example of Fig. 38 was designed by Mr. Paxton H. Watson and modelled by Mr. Alfred Drury, A.R.A.; that of Fig. 39 by Mr. John Belcher, A.R.A. Both were cast by Messrs. Singer and Son. The former owes something in idea to the pair of magnificent vases at Hampton Court Palace, where nude female figures form the handles, but the design of the vase itself is quite different. The treatment errs perhaps rather on the side of sharpness, but it is a successful composition.

The squatness of Mr. Belcher's vase is pecu-





FIG. 38.

liarily appropriate to the material, and seems to demand growing plants. I do not know whether it is used at Instow Park as a flower-pot, but can imagine no more suitable home for a fuchsia bush.

The example Fig. 41 is no flower-pot, but a frankly decorative vase with handles in elaborate repoussé, another work of Mr. Dodds. The flower-pot of Fig. 40 I illustrate not for any beauty or fitness of design, but rather as a technical *tour de force*. No part of it is cast. It is entirely beaten up, and, with the exception of the horns, out of a



FIG. 40.

single sheet of 10 lb. lead, 6 ft. 6 in. by 6 ft. 6 in. The vase is 3 ft. 9 in. wide by 2 ft. 2 in. high, and is in the possession of Sir Weetman Pearson at Paddockhurst. The ram's horns are of wrought lead and soldered to the bowl. I have seen eighteenth-century vases of similar design, but it is a rather dreary fancy. This vase has an inner lead lining, and the interspace is filled with mastic. The maker, Mr. A. B. Laidler, is a capable worker in cast lead as well as wrought, but it is refreshing to find technical skill in the working of sheet lead put to some other uses than mere sanitary plumbing. The repoussé method was but little used in the seventeenth century, the golden age of English leadwork, while contemporary Frenchmen were doing amazing foliage and flowers in this way for gable finials and the like.

It may be hoped that in modern work beaten lead has come to stay.



FIG. 39.



FIG. 41.



FIG. 42.

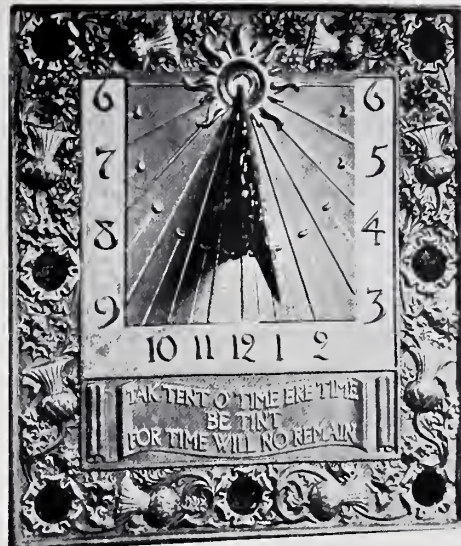


FIG. 44.

The blank clock-face of Fig. 42 by Mr. F. W. Troup is another example of an unusual but entirely suitable use of lead. Messrs. Hope & Sons have also recently made a plain clock-face with cable edging that is simple and successful. The art of modern leadwork owes a great debt to Mr. F. W. Troup for his classes at the Vincent Square Technical School have been a great opportunity (unhappily most inadequately appreciated) for the plumber to learn that his trade has great artistic possibilities. In his own designs for leadwork Mr. Troup always strikes the right note, and his sundial (Fig. 45) is a pleasant object simply decorated. That of Fig. 44, by Mr. James Cromar Watt, is more ambitious, but very successful. He has called in aid discs of jasper, dull red and greyish-green alternately, and the ornament is a good deal relieved by gilding. The whole effect is rich and interesting.

The illustrations of this article are enough to prove that modern leadwork is a serious and artistic craft, in which much has been achieved and more promised. If, more-

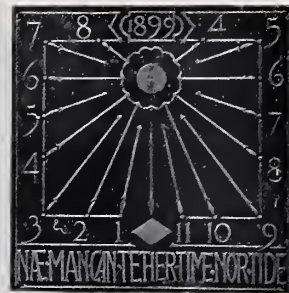


FIG. 45.



FIG. 43.

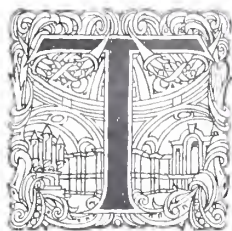
over, they and the seven articles on the old work which I have published in these pages have perhaps done something to draw attention to a metal too long misunderstood and neglected I shall be well rewarded.

LAWRENCE WEAVER, F.S.A.



# Christ Church, North Brixton.

Beresford Pite, Architect.

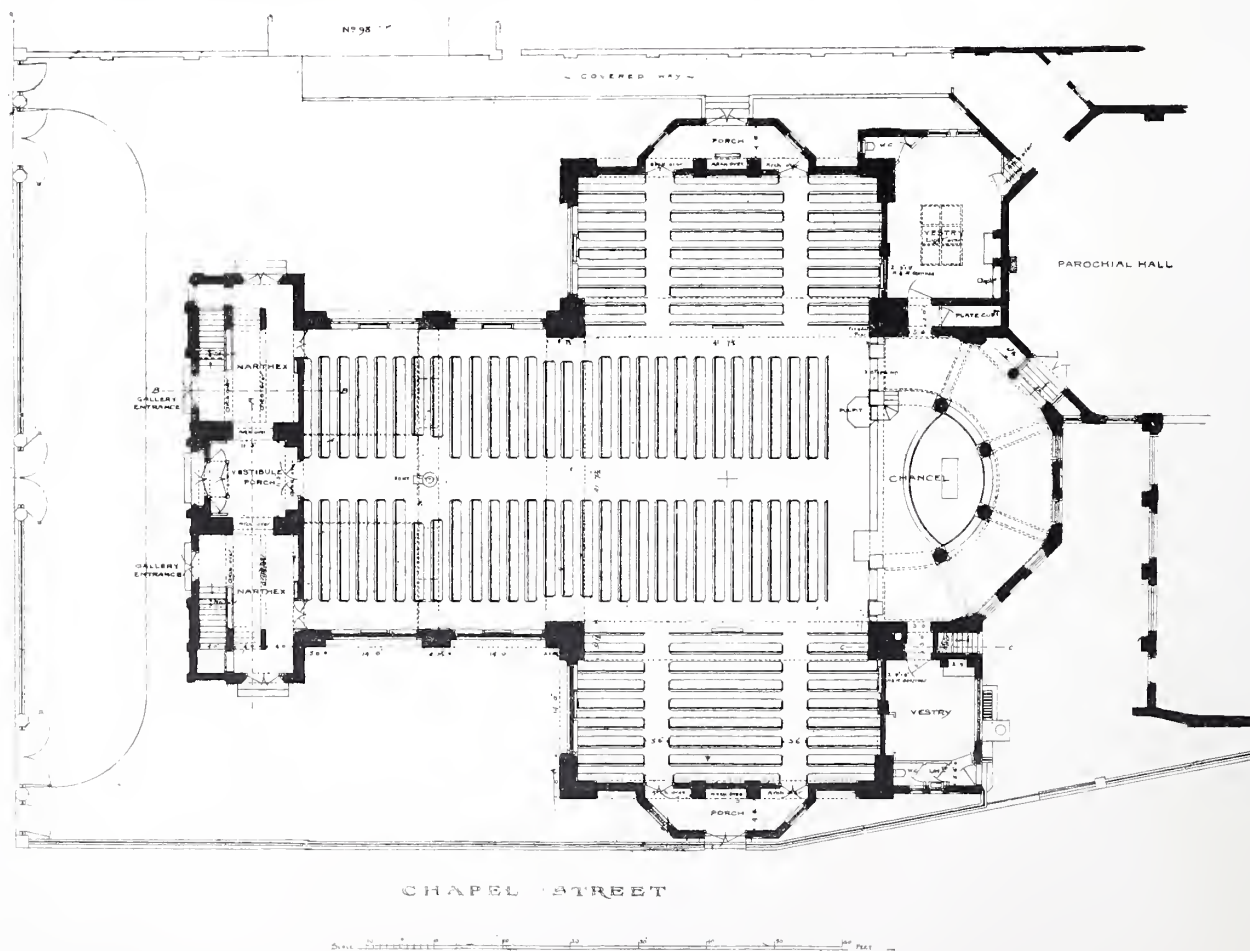


HIS church was erected a few years since to replace an early Victorian chapel which had become a parish church. The principal difficulties to be surmounted were the limited space and the necessity for economy.

It was also desired that the whole congregation (estimated at 1,200) should be able to see and hear without interference by piers, and provision had to be made for a choir and organ. As will be seen from the plan, every seat in the church has a view of the pulpit entirely unhampered by piers or columns. The nave and transepts are of equal width and have a clear floor space, the crossing being domed over. The exterior facings are of grey stock bricks relieved with bands of purple Berkhamstead bricks and some Portland stone dressings. The joints of the brickwork have been raked out, and the pointing is kept back about half an inch from the face. The bands of purple bricks are varied in number on the different planes of the building, those parts

most recessed having more bands than the rest of the structure. In the interior the dome is carried on four brick arches 4 ft. 6 in. thick, perfectly plain and square in section. The square is reduced to an octagon by diagonal girders which are clearly shown, the pendentives being formed in plaster. The roof of the nave has pine trusses carrying trussed purlins, and the pitch is flat. A diaper pattern has been produced on the boarded roof by alternately staining and leaving unstained short lengths of the boarding. The church is not properly orientated, the chancel being at the west end, and the accommodation for the choir and organ as well as a number of sittings is found in the large gallery placed at the east end.

These views are published to show the building as it was originally completed by the architect, and they were taken to forestall an addition to the front which has just been carried out without reference to the architect. The builder was Mr. A. A. Webber, of Mortimer Street, S.W., and the cost was £13,000.



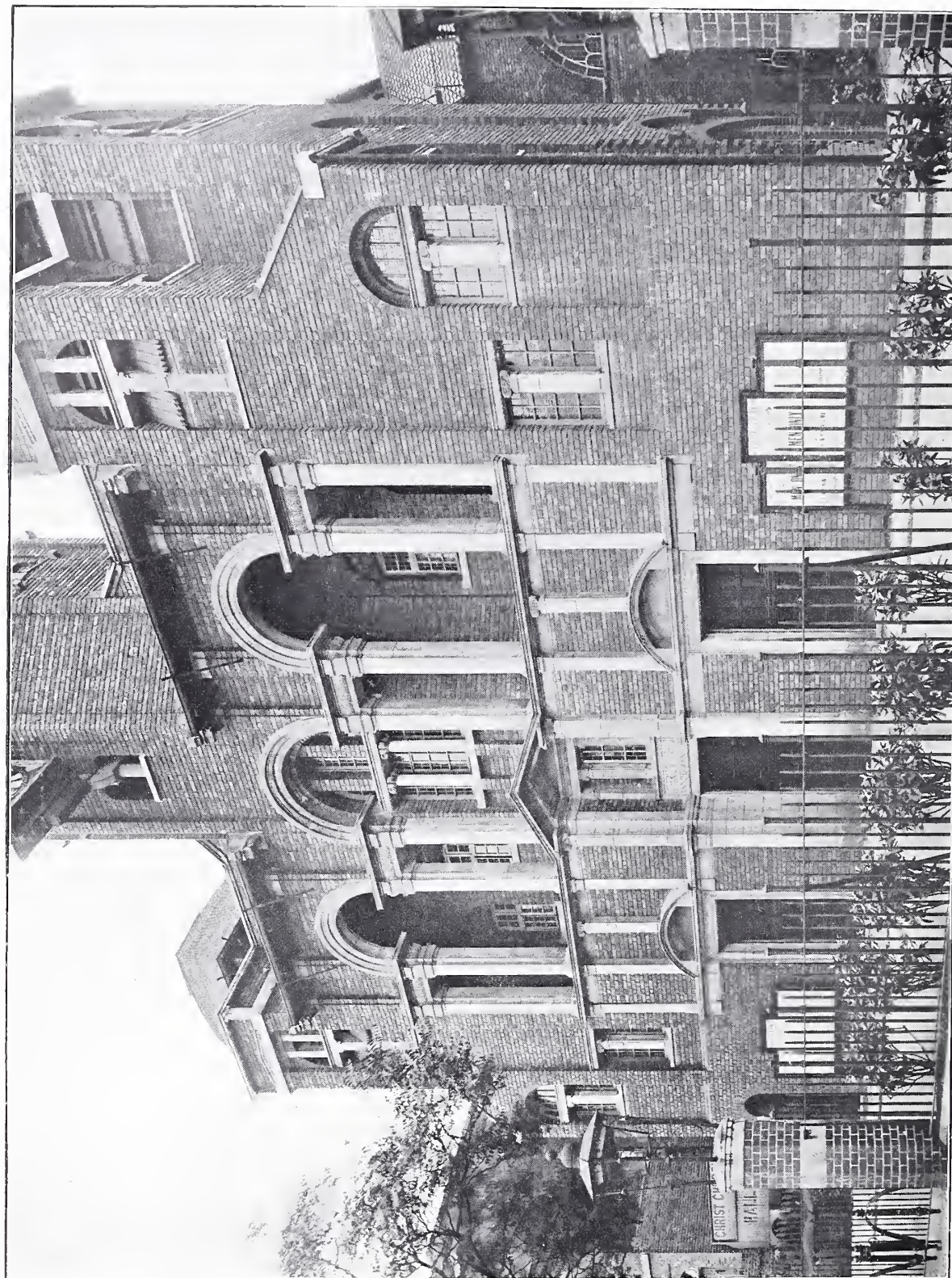




*Photo: Bedford Lemere & Co*

DETAIL OF THE PRINCIPAL FRONT.

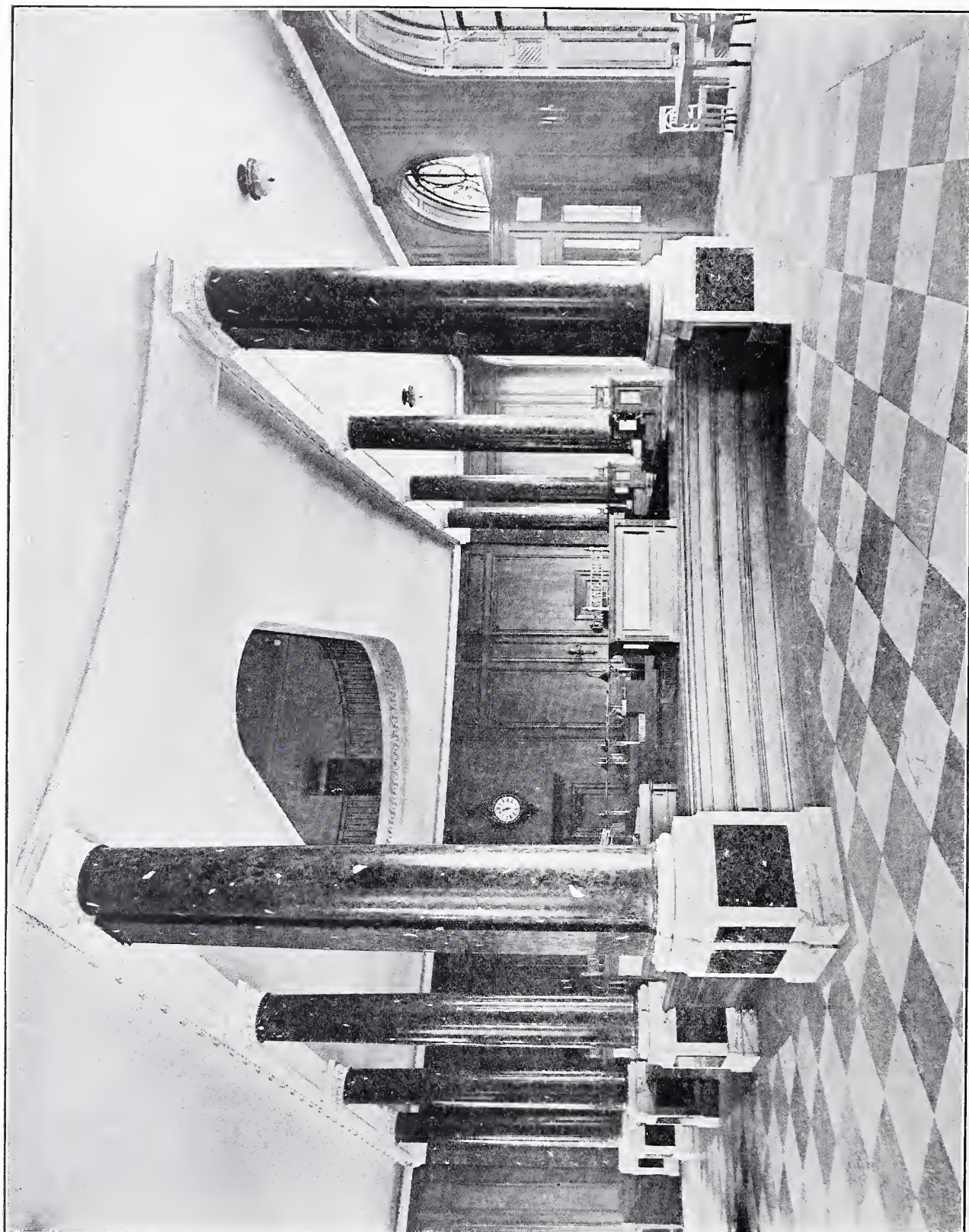


*Photo : Bedford Lemere & Co.*

GENERAL VIEW OF THE PRINCIPAL FRONT.

THE ARCHITECTURAL  
REVIEW, FEBRUARY,  
1908, VOLUME XXIII.  
NO. 135.





THE "MORNING POST" OFFICES. MEWES AND DAVIS, ARCHITECTS.  
THE ADVERTISEMENT OFFICE FROM THE PRINCIPAL ENTRANCE.

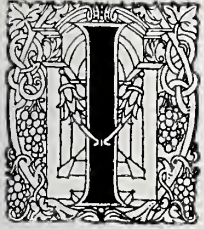
See page 127.

Photo: Arch. Review Photo. Bureau.



# Notes of the Month.

*Iona—The British Museum and Architectural Reference Works—Birmingham Artists—Mr. Horne's Florence Press Types—Mr. Gimson's Furniture—"Restoration" at St. Edmund, King and Martyr—Winchester Cathedral Reparation.*



IN July 1903 Mr. A. C. Champneys published in these pages a very interesting account of Iona Cathedral. Hethen wrote: "The most recent and, it is devoutly to be hoped, the last scene in the history of the building belongs to the year just past. The work has fortunately been limited to the re-roofing of the choir tower and south aisle, the glazing of their windows, and the partial restoration of the last-mentioned; . . . Fortunately the old work of the choir and transepts and the arcade of the south aisle is still untouched . . . perhaps the very partial success (in general opinion) of this 'restoration' may be a blessing in disguise, a warning against more ambitious attempts, which in the case of a unique and enigmatical building like this would be *simply inexcusable*."

The italics are our own. Mr. Champneys' devout hopes have not been realised. The simply inexcusable has happened, and our illustrations will tell the painful story. When the trustees of the cathedral decided in their wisdom that a restoration of the north transept was needful (as to which we offer no comment), and when the architect came to prepare details for the work, one would suppose that some reliance would have

been placed on the documentary evidence as to the original work. Now, Pennant's "Tour in Scotland," published in 1776, shows not one but two views of the north side of the cathedral, one from the north-east, the other from the north-west. They are by different artists and agree in this point, that the bull's eye light in the north transept was very small (the diameter being about the width of one of the two lancets below), and separated from the heads of the lancets by a wide space of wall. This can plainly be seen from our reproduction of part of Griffiths' drawing. The underside of this tiny light is far above the wall



IONA CATHEDRAL, 1907  
SHOWING NEW ROSE WINDOW IN NORTH TRANSEPT.



PART OF ENGRAVING OF IONA CATHEDRAL IN THOMAS PENNANT'S  
"TOUR IN SCOTLAND AND VOYAGE TO THE HEBRIDES."

line of the transept. Turn now to the photograph of the cathedral as restored. A great traceried wheel window has been put in the north transept gable with its horizontal axis level with the top of the east and west walls. One does not see why the very clear lead of Pennant was not followed.

On the north side of the choir, and dividing it from an aisle, was a filling of rubble masonry between pillars. The precise use of this aisle, which is called the sacristy, offers some field for speculation, and the history of the screen is also obscure. For reasons which we should like to think good but cannot, this rubble filling has been cleared away. This removal made a difficulty in connection with the

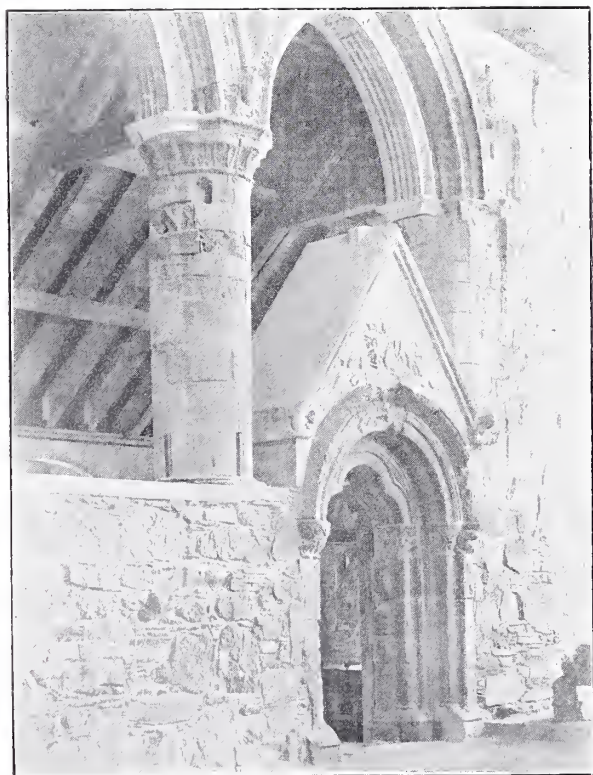




THE CHOIR: IONA CATHEDRAL AS IT WAS.

exquisite doorway, with trefoil head and thirteenth-century mouldings, which connects the choir and aisle.

The difficulty has been feebly met by erecting over what now looks a meaningless door a crushing gable. Its mouldings finish on one side with a grotesque animal and on the other with an angel with a harp, all very poorly wrought. The angel in particular is quite out of keeping with the exquisite old carved work, of Celtic type, near



IONA CATHEDRAL, 1907: DOORWAY ON NORTH SIDE OF CHOIR LEADING TO AISLE, WITH NEW GABLE ABOVE.

it. We reproduce a view of the screen as it was before it was interfered with, and another of the unpleasant gable referred to. Our readers will be able to judge of the suitability of the latter without further comment. Our hope now (a perfectly futile one, no doubt) is that no new work will be attempted.

The church is built chiefly of a dark red granite, and its whole aspect is one of dour solemnity, in perfect accord with the genius of these Western Isles, and the peculiar sanctity of St. Columba's home.

Anything which strikes a new note will strike a jarring note, and we think it is time for the Society for the Protection of Ancient Buildings to be up and doing, in the devout hope that the restorer and the innovator may be induced to leave this splendid northern sanctuary in peace.



HERE has been much not very fruitful discussion about the nineteen names that decorate the panels under the dome of the British Museum Reading-room, recently redecorated. We may leave Mr. Hall Caine, Mr. G. Bernard

Shaw, and others to fight it out as to whether Locke should be omitted and Dickens included. Far more important, we think, is the question of the re-arrangement of the books of reference in the presses on the ground floor. The principal librarian and his assistants have taken the opportunity of the six months' closing to revise the array of books immediately accessible for reference.

Architecture has always been a Cinderella, but we had hoped that this upheaval would have resulted in the needs of architectural students being considered somewhat. We are disappointed. Certain books absolutely out of date have gone into a just obscurity. Mackenzie Walcott's "Sacred Archæology" will not be missed. Walcott is profoundly unreliable on the history of church planning, &c. Richard Brown's "Sacred Architecture," Loudon's "Encyclopædia of Cottage, Farm, and Villa Architecture," the "Memorie di A. Palladio," A. de Caumont's "Architectures Civile et Militaire," are justly



relegated to the limbo of distant shelves, and we do not weep at the disappearance of the Architectural Publication Society's (1853) "Dictionary of Architecture," though the book has its uses.

But what have we got in their place?

A Latin text of Vitruvius in the Teubner series; the 1893 edition of Fergusson's "History of Architecture" (the 1873 edition still remains, though doubtless it will be discovered later and removed), and Mr. Phené Spiers's "Architectural Drawings" and "The Orders of Architecture." So far, so good. Mr. Spiers's books are of course eminently useful for reference, but they are not the whole law and the prophets. Another addition is Guédy's "Dictionnaire d'Architecture," quite a poor book, and that ends the list.

For gothic work, Rickman's book remains; surely it should have been banished, and Mr. Bond's far fuller and more useful book put in its place? Classical and Renaissance architecture are ignored: we look in vain for our Prior, our Blomfield, our Gotch, and our Belcher and Macartney.

It is true that by filling up a slip, cheery attendants will bring us these things; but they are constantly needed for immediate reference, and without the possibility of this the student of architecture is greatly hampered and his time wasted. There have been hundreds of books added in the domain of classical texts, and above all in Theology and Liturgiology. We have a grievance against the theologians, who are pampered by the Museum authorities while we are left out in the cold.

Architecture is entitled to at least one press to itself, and we hope it is not too late for the matter to be reconsidered.

\* \* \* \* \*



TWO of the picture galleries in December there were exhibitions of particular interest to architects. The Fine Art Society at 148 New Bond Street collected a series of works by Birmingham artists and craftsmen. It is part of Time's revenges that the city whose slang name represents all that is dreadful in decorative art should possess a school which aims "at the recovery" (we quote from the catalogue) "of that connection between Architecture and Painting, the loss of which has been so disastrous to both Arts."

The work throughout is Pre-Raphaelite in intention, and the pictures of Mr. Joseph E. Southall in particular exhibit a strong indebtedness to the art of Ford Madox Brown. Mr. Southall's favourite medium is the difficult one of tempera. Amongst many delightful pictures we would note the *San Francesco Assisi*, and *Fisherman carrying a sail*. They are patient yet brilliant work.

There is also a true fresco, painted on wet plaster, *Jacob and Rachel*. The figures have scratched outlines and the folds of drapery, &c., are similarly accented. The colours are, of course, somewhat dull in tone, but there is certainly no more appropriate treatment for architectural painting. There are excellent exhibits by Mr. Arthur Gaskin and Mrs. Gaskin, Mr. Charles Gere and Miss Gere, and others.

Mr. Clausen recently observed that the Birmingham School is the only group that is now continuing the Pre-Raphaelite tradition. While such admirable work is being done, we cordially hope that it will continue and flourish.

\* \* \* \* \*

At the Bruton Galleries, 13 Bruton Street, Bond Street, one may now realise more sensitively than anywhere else the amazing strides recently made in colour reproduction. There are two distinct exhibitions. One is by Messrs. A. & C. Black, of the Menpes Series of Great Masters. These are printed from blocks in three or more colours under the direction of Mr. Mortimer Menpes, whose own reputation as a colourist is deservedly high. After examining carefully the twenty-five reproductions so far published we have the feeling that this method is far more suitable to pictures of heavier tone, such as Rembrandt's *Portrait of an Old Lady* and Bellini's *Doge*, than for landscapes like Constable's *The Hay Wain* and Turner's *Ulysses deriding Polyphemus*. Moreover, it is essentially a process for oil-paintings: it would be impossible to better Reynolds's *Age of Innocence*. The collotype process employed in the Medici Series, exhibited by Messrs. Chatto & Windus in an adjoining room, is on the other hand peculiarly suitable for fresco and tempera. It is impossible to exaggerate the exquisite fidelity with which Luini's *Head of the Virgin*, Botticelli's *Virgin and Child* (Museo Poldi-Pezzoli at Milan), and the five others so far published are copied. It is really the last word in colour reproduction.

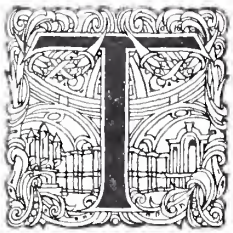
Other splendid series from foreign presses are on exhibition, but we have no space to describe them.

Perhaps the exhibit most interesting to architects, however, is the series of original designs by Mr. Herbert P. Horne for the Florence Press types (Chatto & Windus). The working lines are an interesting commentary on the strictly geometrical basis on which Mr. Horne has worked. It will be generally agreed that the type has the great merit of absolute clearness, and it is more—it is beautiful. One feature, however, we cannot accept with equanimity. The capital S takes the form of a capital F. Some modern designers of type have gone back to the long S for lower-case letters, and



used it for the penultimate s in such words as *carelefs*.

This is a slight affectation, but an agreeable one. The essence of good type-design is, however, legibility, and to print CARELESS—CARELEFF is, we think, an affectation that will militate against the acceptance of the alphabet. We trust Mr. Horne and Messrs. Chatto & Windus will reconsider this S question before the type-founder does his work. Apart from the irritation one would feel in reading a type which necessitated our learning a new and arbitrary alphabet, we feel sure that the lines of the S offer decorative opportunities to Mr. Horne that he will do wisely not to ignore. It would be a thousand pities if a type otherwise so beautiful were rendered unpopular by what seems really to be somewhat of a freak, whatever sound Florentine or other authorities may be brought to support it.



THE work of Mr. Ernest W. Gimson is always interesting, even if its motives seem sometimes rather bald, and the exhibition of furniture and ironwork recently held at Messrs. Debenham & Freebody's gave a very welcome opportunity of seeing it in the mass, and not in a few pieces only, as at an Arts and Crafts Exhibition.

We can scarcely give higher praise than to say that Mr. Gimson's furniture comes successfully through the ordeal of a "one-man show."

It was a notable feature of the last Arts and Crafts Exhibition that many of the furniture-makers had so entirely shed the early eccentricities of the revival in furniture design, that some of their work was almost indistinguishable from copies of "period" furniture. Mr. Gimson has, however, maintained his individuality very markedly, and while avoiding vagaries, owes little to the historic English styles. Out of some seventy pieces exhibited only two in unpolished oak have the heavy wooden handles, chip-carved, which were so greatly in vogue some five years ago. The metal fittings are peculiarly delicate, and in particular the little T handles used for small cabinet drawers are a lesson in refinement. Mr. Gimson delights in strong colour contrasts; the pale mahogany cupboards on black bases are emphatic but admirable; occasionally the effect is a little garish, but on the whole the mixing of woods shows great judgment. The chairs, &c., in turned ash are simple and straightforward work, but it is in the treatment of large flat sur-

faces with veneer of sumptuous figure that Mr. Gimson excels. With inlay he is either very economical, using it just to enliven a piece in which the figure of the wood does not play a large part, or lavish in covering the whole surface of small boxes. Economy is, however, the prevailing note, and refreshing it is after the sickening profusion of wide satin-wood bands beloved of mahogany users in Tottenham Court Road. The various burr woods give great opportunity. A writing cabinet in English burr oak was peculiarly fine.

Many workers in Mr. Gimson's field, and not a few of his imitators, fail in their workmanship. Save for a few shrinkages, inevitable misfortunes to everyone, the furniture is technically admirable. We do not like his method of making large drawers. He does not use slips, and in the case of a glazed bookcase and drawers one of the drawers had for this reason split; nor do we like glass in a china cabinet puttied instead of beaded in; but these are small matters. Most of the work is exquisitely finished, and the small mouldings on the raised panels, on which Mr. Gimson so greatly relies, are done with a cleanness quite admirable. Where dovetails show on the tops and ends of furniture, the "endways" of the grain is bound to rise and fall with atmospheric change, and cause a considerable unevenness. We think this an objection to a method which gives, however, the pleasant sense of straightforward construction.

On the important question of price, our impression is that the simpler oak things are slightly expensive, and those in more expensive woods very cheap, but in no case are the prices higher than are ordinarily and properly asked for well-made cabinet work.

When, if ever, the public ceases to be obsessed by its indiscriminate chase of the antique (or generally pseudo-antique), designers and makers of sober characteristic modern furniture will perhaps come into their own. People will then realise that there is a serious school of modern furniture, and that Mr. Gimson has done not a little to create it, and, we trust, make it durable.

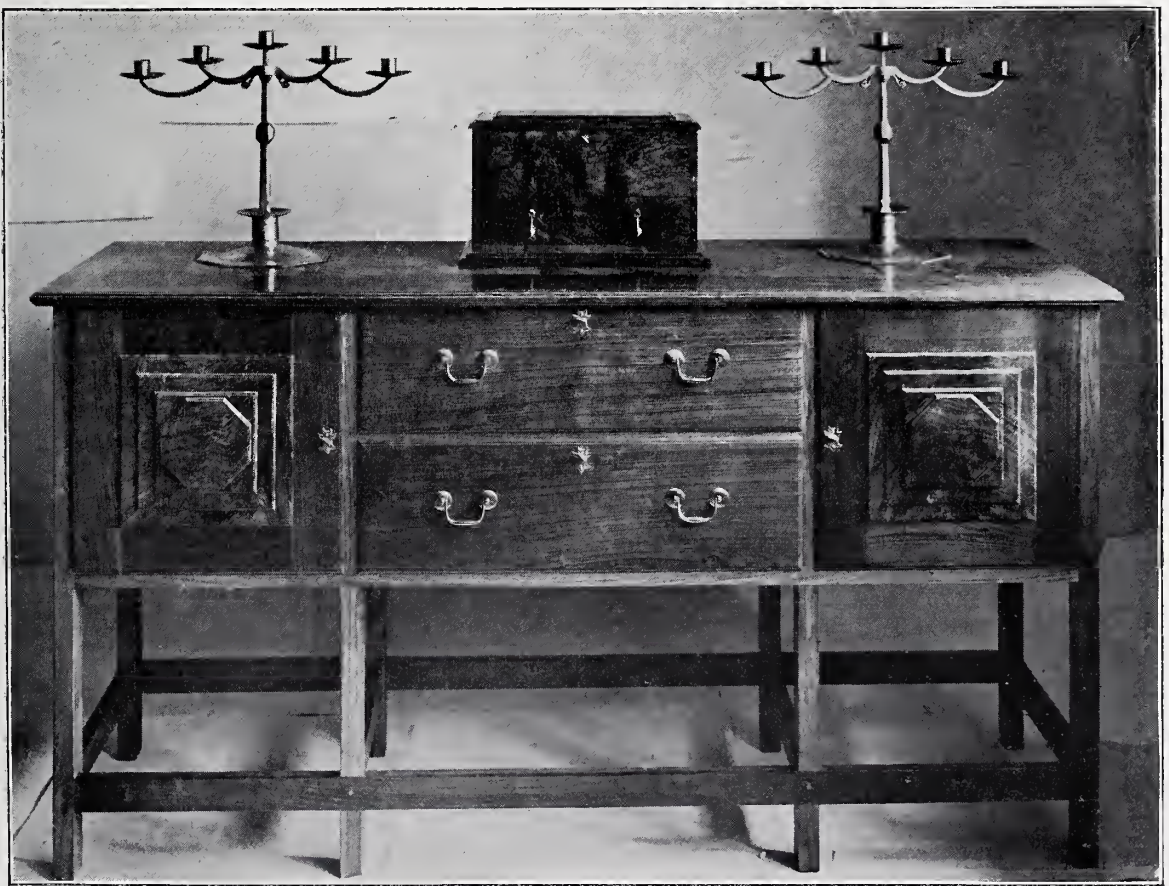
Mr. Gimson's ironwork is simple and well proportioned, the punched ornament is refined, and a chrysanthemum motive of one candlestick particularly successful.

Architects have frequently to lament that rooms over which much time and thought has been expended are ruined by the owner's poor taste in furniture. In the course of time laymen may be educated up to the point of having their furniture made for them, to suit their individual requirements, and as part of the decorative schemes of the rooms for which it is required.





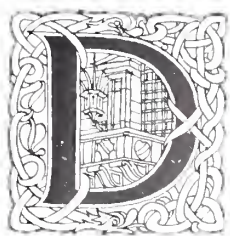
OCTAGONAL TABLE IN ENGLISH WALNUT.



SIDEBOARD IN ENGLISH WALNUT. GLOVE AND HANDKERCHIEF BOX IN ENGLISH WALNUT  
CANDLESTICKS IN WROUGHT IRON.

FURNITURE BY ERNEST W. GIMSON, ARCHITECT.

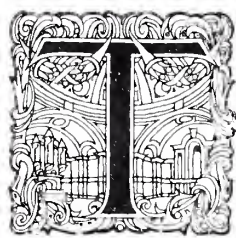




DURING the latter part of 1907 the leaded lantern of the church of St. Edmund, King and Martyr, in Lombard Street, was partly obscured from view by scaffolding. The time had come when the attentions of the plumber were needed, as some time since happened with the cognate lantern of St. Nicholas, Cole Abbey. So far, so good: all lovers of Wren's work admit the propriety of necessary repair. The scaffolding has now disappeared, and with it the twelve flaming vases which formed so notable a feature. Inquiry has elicited the fact that these vases were

which the upper four stand look ridiculous without them. When things are taken from their proper place and stored they are forgotten. They become useless lumber, and are liable to be hurried to the "knacker's yard" when someone in authority with a passion for tidiness gets tired of seeing them. We look to Canon Benham, the Rector of St. Edmund's, to deal with this matter strenuously and at once. The cost of repair cannot be so serious as the mutilation of one of Wren's most characteristic designs. We illustrate the spire as it appeared before the dreary business of "restoration" began, so that our readers may judge of the gaiety which the vases added to a very interesting composition.

\* \* \* \* \*



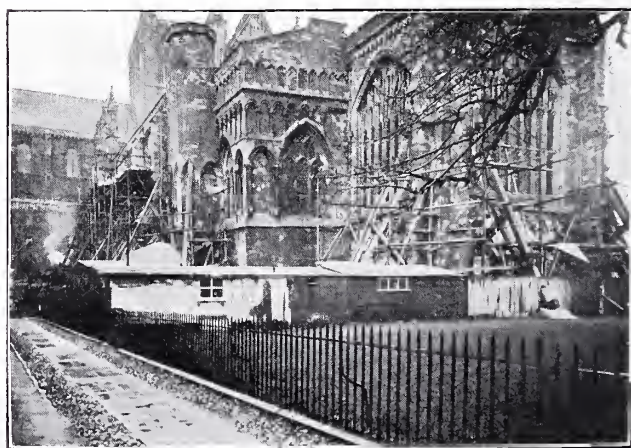
THE controversy over the reparation of Winchester Cathedral is one greatly to be deplored. Any effort to repair the ravages of time in our great mediæval and historical buildings seems now to be inevitably causative of a more or less embittered discussion upon the methods of repair and the personal ability and discretion of the technical advisers in charge of the work. It is but a month or two ago that Professor Lethaby's motives and good faith were impugned in regard to the work now proceeding at Westminster Abbey, where, along the north side of the nave roof, a battlement is being substituted for the pierced parapet that Scott erected some sixty years ago. And yet such a sturdy opponent of "Restoration" as Mr. Lethaby was not merely called upon to defend his action or inaction in the matter, but was saddled with the gravamen of a charge of deliberately slighting Scott. The official statement subsequently made effectively disposed of this somewhat puerile controversy. The responsibility for the work rested with the late



CHURCH OF ST. EDMUND,  
KING AND MARTYR, BEFORE  
THE "RESTORATION" OF 1907.

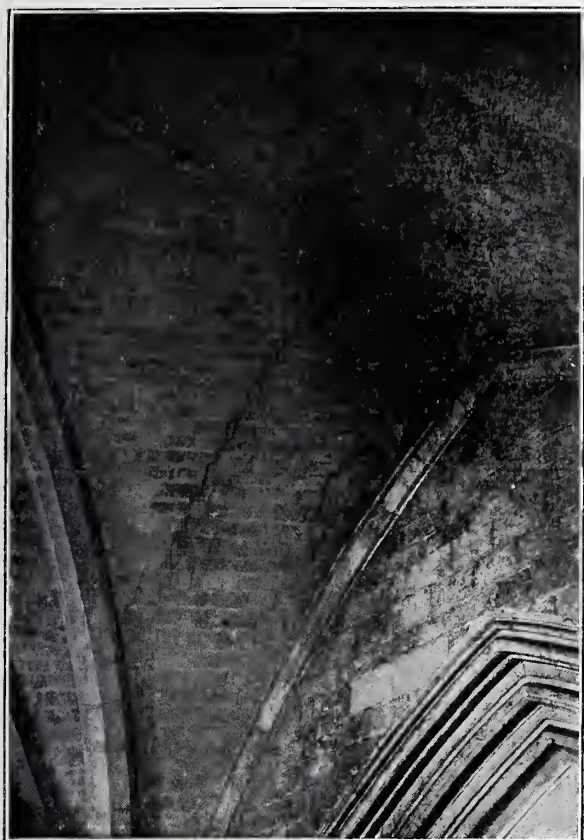
in a dangerous condition. They are of wood, covered with lead, and the wood has completely rotted. It seems clear from the fact that there were bolts through the necks of the vases attaching them to the spire that the mischief began some time ago, and that the fear of their unrehearsed descent into the street has not now for the first time been borne in upon the minds of the church authorities. Be that as it may, their removal was essential for the public safety.

We further understand that the pious intention exists to replace them when funds permit. We profoundly distrust this state of affairs. The vases are necessary to Wren's design. The brackets on



THE EAST END, WINCHESTER CATHEDRAL





CENTRE BAY TO CENTRE VAULT, PRESBYTERY,  
LOOKING SOUTH-EAST.



EAST END OF SOUTH AISLE OF  
ALDIN CRYPT.

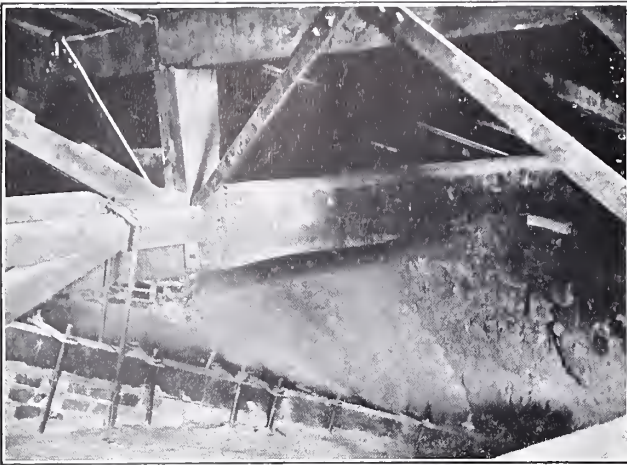


WESTERNMOST BAY, SOUTH AISLE OF  
PRESBYTERY, LOOKING NORTH.



CRACK JUST TO LEFT OF WESTERNMOST PIER,  
PRESBYTERY NORTH ARCADE, IN CENTRE  
ROOF, LOOKING SOUTH.





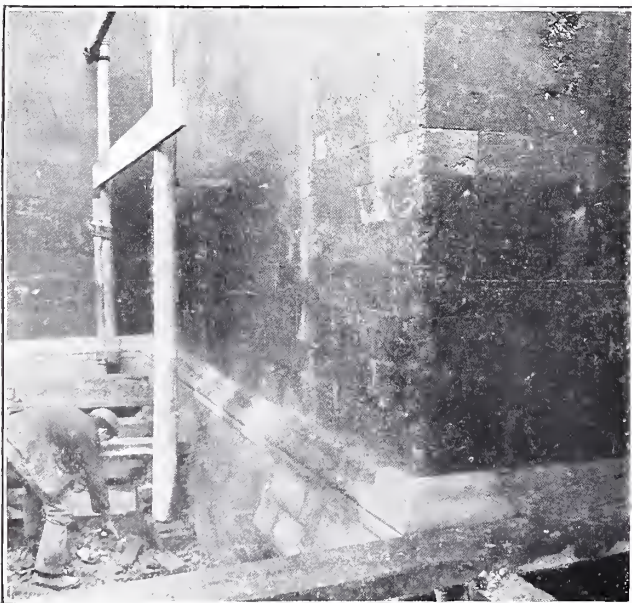
SHOWING VAULTING HUNG UP BY IRON STRAPS TO ROOF TIMBERS  
TO PREVENT IT FALLING.

Mr. Micklethwaite, Mr. Lethaby's predecessor; the pierced parapet erected by Scott was in a shaky condition and had to be renewed; a solid balustrade was not only stronger and more enduring, but more economical; and, further, the parapet had originally been a battlement, as can be proved by the testimony of old drawings.

The Winchester controversy has been rather bitter in tone. The Society for the Protection of Ancient Buildings has an old grievance against Mr. Jackson, and from the tone of the letters emanating from the Secretary it is evident that Mr. Jackson's treatment of the tower of St. Mary the Virgin at Oxford still rankles with that body. Mr. Jackson has given some details of the practical advice received from two members of the Society in relation to that very work, and after

reading it one cannot altogether be surprised at some of the comments on the Winchester works officially put forward on behalf of the Society.

Innuendoes anent the professional capacity of Mr. Jackson and Mr. Francis Fox are unedifying in the extreme; and a preliminary discussion as to the relative strengths and merits of cement and lime mortar, when the cathedral was crumbling to the ground, would have been matter for ridicule were the issue not so serious. With the south transept gable overhanging 4 ft., the north transept gable nearly as bad, the vaulting dropping, cracks in the transept walls into which one's arm could be thrust, and the whole east end slipping away from the nave, the condition of things called for immediate action rather than inquiry into



SHOWING REPAIRS TO THE PLINTH.



SHOWING NEW BRICK  
FOOTINGS TO THE WALLS

*Photos: Graphic Photo Union.*



petty details and minutiae, and abstract discussions on matters of opinion.

The two diagrams reproduced show the condition of the old foundations of the Presbytery and Lady chapel, and the new foundations which have been carried down to the gravel bed, twenty-five to thirty feet below the Presbytery floor, or from eighteen to twenty-three feet below ground, and from nine to fourteen feet below water level. The gravel is overlain by a bed of peat varying from three to seven feet in thickness, and this unsuitable stratum has yielded to the pressure of the walls, thus causing the subsidences. The whole of the east end now rests on new foundations, and seems secure, and it is hoped that the underpinning of the outer walls will obviate the necessity for underpinning the interior piers of the Presbytery, which would be a very serious undertaking on account of the Wayneflete and Beaufort Chuntries.

The north transept is at present being repaired as far as funds will allow. The gable is cracked and overhangs more than a foot, the side walls lean outwards, and the angles have separated from the rest of the building. At the north-west angle is a great fissure through which daylight can be seen. The vaults are split along the crown and in some parts are dangerously dislocated. As a preliminary the walls have been shored and the north-west angle bonded and grouted, no less than twenty-five tons of cement being got into this comparatively small area. Funds are now needed to carry on the work.

The south transept is in an even more alarming condition, the gable wall overhanging 4 ft. 6 in. It has been securely shored up meanwhile, until funds are available for its repair. It must be underpinned and tied back by an elaborate system of iron rods and girders.

Signs of movement have also been detected in the south choir aisle. The great buttresses incline outwards and will have to be underpinned; the wall behind them rests on the old Norman side wall of the church, which remains perfect in the crypt, and goes down in many cases to the gravel, and will not therefore need underpinning. It is believed that the foundations of these buttresses are shallower, and their weight in such case, so far from supporting the wall, tends to drag it over.

Some idea of the condition of the building may be obtained from the views reproduced in these

pages. Our admiration for the mediæval builders must not blind us to the fact that in several of our cathedrals—as at Peterborough, for instance—their methods of building walls were anything but sound, viewed from a modern standpoint. For this there are excellent reasons, not the least being the difficulties of procuring and transporting suitable material. Such walling as is shown in the right-hand bottom view on page 105 can hardly be considered ideal work, and there is much more like it at Winchester. It is obvious that such walls depend mainly on the mortar for strength, and that as in the course of time the mortar disintegrates the wall slowly diminishes in strength until it becomes crumbling rubbish. Fortunately in the majority of cases a cure can be effected by the new method of injecting cement grout under pressure, thus avoiding demolition and rebuilding. But it is clear that such conditions call for radical treatment, and it is not a question how little to do, but how much may be done without falsification or deliberate alteration of the original work.

In this connection one could have wished that the Society for the Protection of Ancient Buildings had devoted more attention to the Cathedral of Iona. The treatment of this ancient fabric calls for strong reproof, for the work has not been limited to the roofing in of the structure or repairs necessary to fit the place for divine service, but features have been introduced and alterations made which, as pointed out in our first note this month, are neither required nor justified.

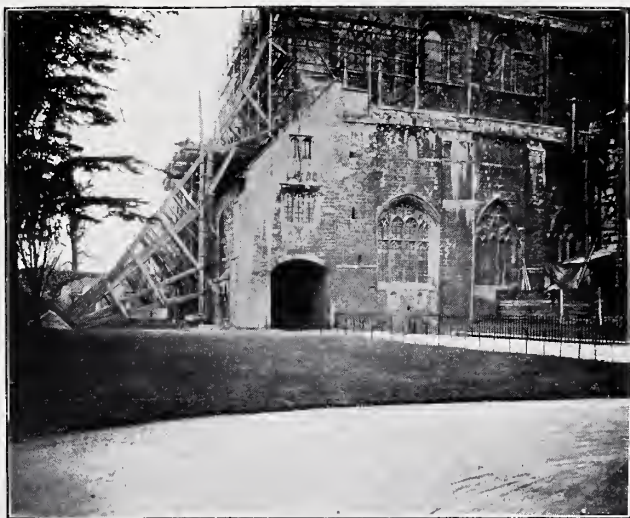


Photo: Graphic Photo Union.

THE SHORING UP OF SOUTH TRANSEPT.



# The Principles of Dome Construction.—II.

(Conclusion.)



BEFORE the introduction of reinforced concrete, floors were occasionally built in this country of flat tile arches spanning between the walls or the iron girders. These tile arches were made of three, four, or more layers or rings of plain flat roofing tiles, laid in cement to break bond, and covered in many cases with a concrete to bring the upper surface to a level. The interlocking of the tiles gives a considerable amount of cohesion; the whole arch is strong and light, and owing to the comparative thinness and small rise in proportion to the span, the line of pressure can be located with considerable accuracy in a simple manner.

Occasionally the floors and roofs of tile were laid quite flat. Thus Mr. Charles Fowler, in a paper read before the Institute of British Architects in 1836, describes how he constructed flat terrace roofs on cast-iron girders laid at 3 ft. 8 in. centres, of three courses of tiles, and other roofs up to 4 ft. 6 in. between bearings, at the old Hungerford Wharf and Market. He thought that for clear spans of 3 ft. 6 in. a double course of tile would be sufficient as a roof covering, but that three courses were required if the roof were designed to support the weight of men as well as snow. He laid these tiles in neat cement (probably Roman cement), the tiles rubbed in the cement as a joiner rubs a piece of wood in glue, and emphasised the necessity of unyielding supports, such as cast-iron girders or brickwork, pointing out that wood joisting is unsuitable for the bearings.

This system of tile-construction for arches and domes is a traditional method still largely employed in Spain. In America it has been used on a larger and finer scale for churches and other public buildings, chiefly through the constructive skill of Mr. R. Guastavino, who has brought Spanish methods to the United States, and whose company has executed some very fine works there. The tiles employed by the Guastavino Company are 1 in. thick, 6 in. wide, and from 12 in. to 24 in. long. They are laid in Portland cement mortar, bonded together so as to make a solid mass. Not only are these floors between girders formed of tile arches, but the steel or iron main girders frequently used in large span floors are omitted, and tile main arches substituted for these girders,

steel being only used in the form of ties, well bedded in and covered by the mortar of the masonry or brickwork. Floors built upon this principle have been tested under the supervision of the New York Building Department up to 3,700 lb. per sq. ft. on 10 ft. spans. It is with the use of tiles in dome construction that we are chiefly concerned here.

Fig. 18 shows the section of a very flat dome supporting the floor over the vestibule of the Bi-Centennial Building of Yale University, New Haven, Conn. It covers a circular room 45 ft. in diameter, and the dome has a rise of 2 ft. 6 in. only. With such a large span and small rise the tile arch is in compression on all meridian and parallel sections, and the tie in steel at the support has to take the whole thrust, which constantly increases from the crown to the tie. Its amount can readily be determined from a diagram such as Fig. 14. Let  $bc$  to any scale equal the weight of a part of the dome equal to  $\frac{1}{6.2832}$  of the whole of the dome: then  $ac$  to the same scale equals the total tension on the tie as explained in the paper previously referred to. (If the weight of the flooring and load be taken at 200 lb. per square foot the tension in the ring-tie at the springing is 245,585 lbs.)

This floor, which looks so daring, is really a very sound and permanent covering for a large space without intermediate support and without girders of any kind.

The dome (Fig. 19) over the Students' Hall in Columbia College is an excellent example of a true dome with a lantern. Though the span is 48 ft. 4 in., the thickness is only  $3\frac{3}{4}$  in., except at the base, where it is increased to  $9\frac{1}{4}$  in.; it is composed in the main part of three courses of 1 in. tiles set in Portland cement (six courses at the springing). The dome is not a full hemisphere, and there is consequently a ring-tie required at the base if the dome is to be independent of the abutments for resistance to the thrust. Accordingly there is an 8 in. by  $4\frac{1}{2}$  in. steel angle round it where it starts from the drum, and there is a 6 in. by 4 in. steel angle ring round the centre eye, which angle also forms a plate for the steel framing of the lantern.

This dome is covered with wood battens or fillets and boarding to carry the copper roof covering. Sometimes, however, such tile domes are covered with porous terra-cotta tiles outside,



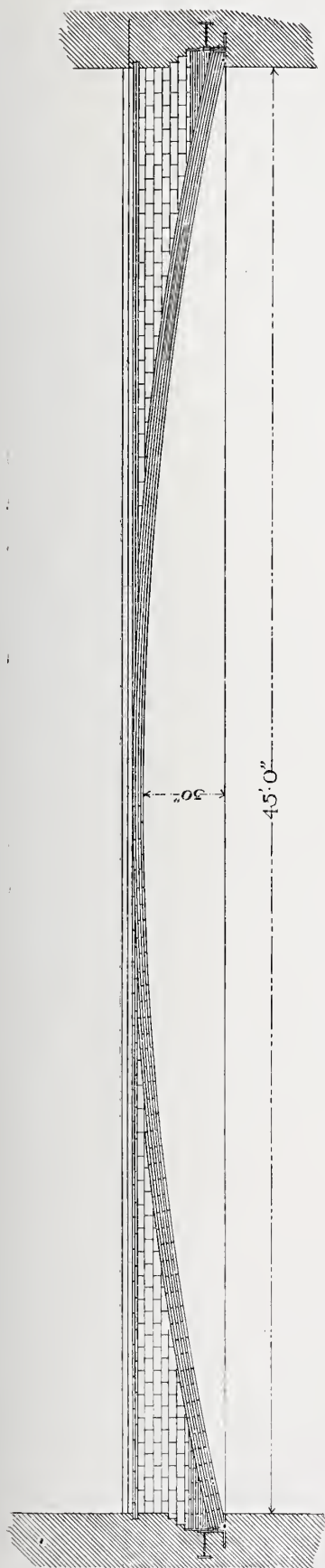


FIG. 18. DOME OVER VESTIBULE OF THE BICENTENNIAL BUILDING, VALE UNIVERSITY.

GRACE UNIVERSALIST CHURCH  
LOWELL, MASS:  
SECTION THRO' DOME.

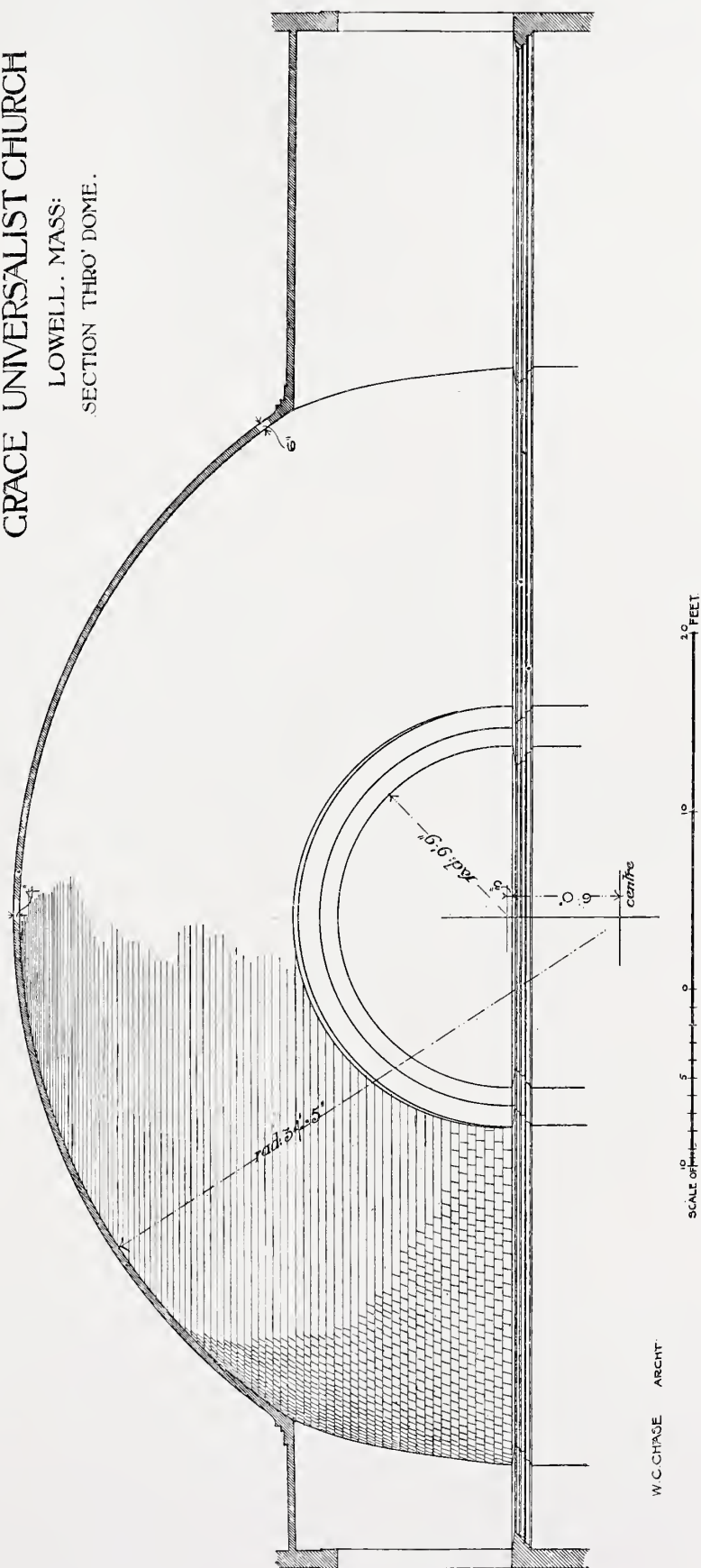


FIG. 20.



# DOMES. STUDENTS HALL COLUMBIA COLLEGE.

MCKIM MEAD & WHITE, ARCHITECTS

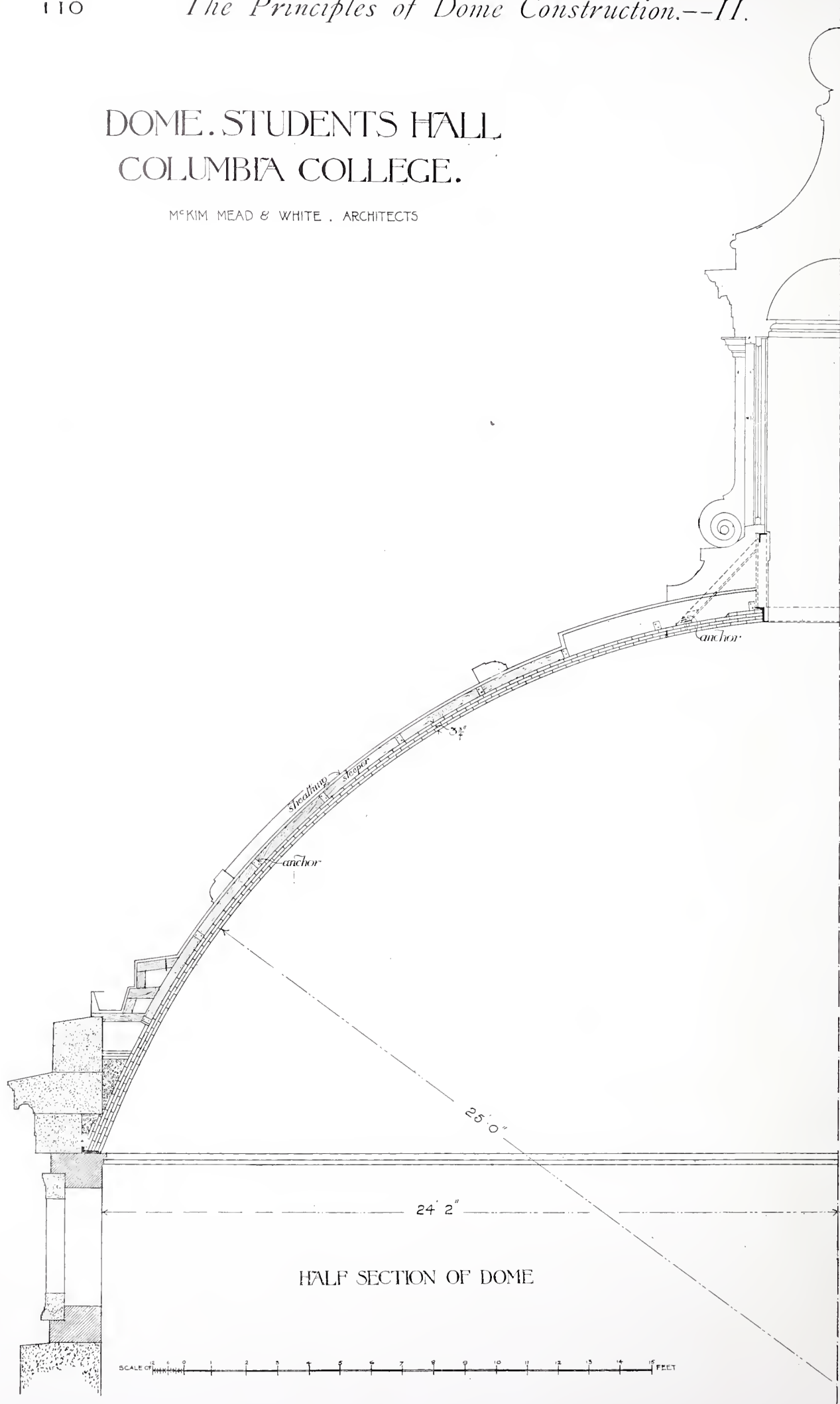


FIG. 19.



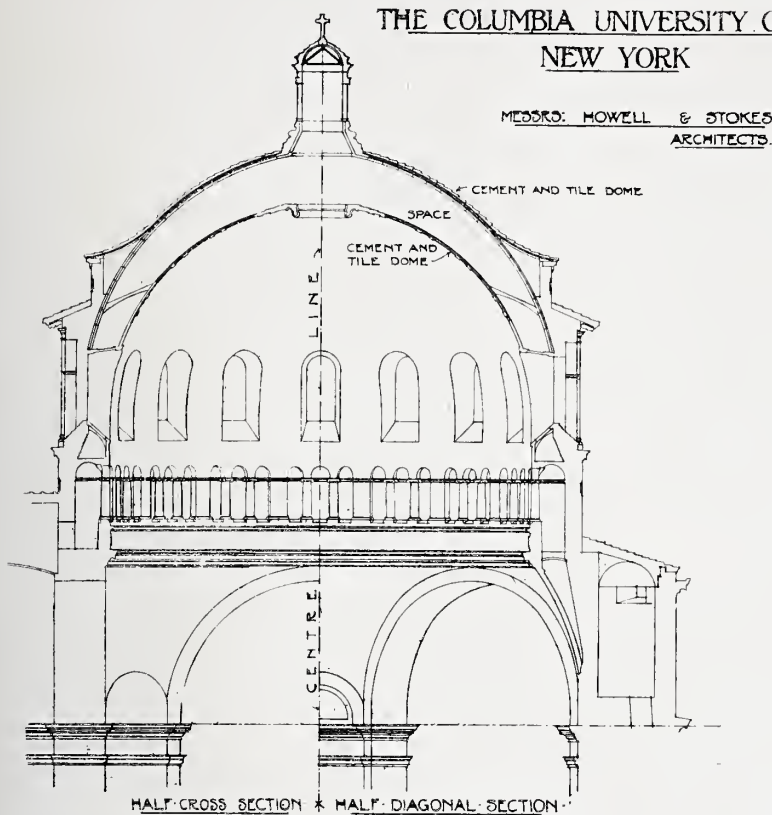


FIG. 21.

and as nails can be driven into this terra-cotta, a copper or marble or other covering can be secured direct to it without the introduction of a perishable material such as wood.

A construction apparently even more daring is the dome of the Grace Universalist Church, Lowell, Mass. (Fig. 20). This has a clear span of 78 ft. 10 in.; it is a true hemisphere, and is only 4 in. thick at the crown.

I have mentioned that the external covering may be made of permanent material, and I ought here to call attention to the decoration of these domes. They offer a splendid field for mosaic work or for painting on a plaster ground.

I can recall a public building in Britain, of a circular plan, the design of which pleased me very much. It appears from the exterior and interior a masterly work in every way, but I was sadly disillusioned on getting into the roof to find that the painted figure-work, itself excellently done on the interior dome which covers the circular auditorium, had no more permanent background than canvas on match-boarding. This great dome seen from below is of thin boarding fixed to light deal timbers, ready for the match of the careless plumber, and a sad contrast to the solid architectural character of the walls, which are massive stone.

Over this wood dome is an iron structure carrying the roof, designed by an engineer whose conception of a dome was that it should be formed of a series of trussed steel girders intersecting at the

centre. The result is a melancholy example of the want of skill and knowledge on the part of both architect and engineer.

Look for contrast (Fig. 21) at the construction of the dome of the Columbia University Chapel (Howell and Stokes, architects). It is a double dome with inner and outer shells, as genuine a piece of constructive design as any of the Roman or mediæval works. These shells, employed apparently less because of the varying requirements of interior and exterior effect than to avoid dampness or condensation of moisture in the exposed situation of the chapel, and to form a covering better able to resist extremes of heat and cold, are 27 in. apart at the base, increasing to 6 ft. above by a rise in pitch of the exterior dome. The inner

shell has a thickness of from  $3\frac{1}{2}$  in. to  $2\frac{1}{4}$  in., the lower third being in three courses and the upper part in two courses of tiles. The outer shell has a thickness of  $6\frac{1}{2}$  in. at the base, decreasing to a thickness of 5 in. in the upper part (five and four courses respectively). It may be interesting to note that the weight of the outer shell is only  $104\frac{1}{2}$  tons, or with the roof and lantern  $263\frac{1}{2}$  tons; the inner shell only weighs  $68\frac{1}{4}$  tons.

A yet larger dome is being constructed by the Guastavino Company. It forms the roof of the Girard Trust Company's Building in Philadelphia; it is almost hemispherical in section and is 101 ft. span. It is to be covered externally with about 5 in. of marble.

The stresses in these tile domes may be calculated by the method given in my paper in the *Transactions of the Royal Institute of British Architects* before referred to. There is, however, a very remarkable fact which I did not specially mention therein, though it follows from the reasoning, namely, that whatever the thickness of the shell of a closed hemispherical dome, or of a dome of less than a hemisphere in section, the unit stresses—the stresses per square inch—are the same for the same radius. If we increase the thickness in any case, we increase the load in the same proportion, so that increasing the thickness does not increase the strength, unless to resist casual loads, or unequal distribution of pressure due to elastic deformation, which the present state of our knowledge does not enable us to deal



with. It is desirable to make domes of a reasonable thickness to withstand these accidental loads, but the great thicknesses of the Roman domes are not required, and will rarely be repeated. When the thickness varies, increased thickness towards the base is of value in diminishing the thrust, just as the use of a lighter material in the upper part diminishes the thrust.

Altering the loading in any part of a dome affects all the parts below that, and does not affect any part above it. Each lower section is independent of the part above for stability; that is, if it is constructed as a solid of revolution, and not as a series of arches. Of course, if it is constructed like St. Peter's, or if the lower part is like Sta Sophia, the arched part depends on the upper part for resistance at the crowns of the arches.

When the architect designs a dome, in general he adopts a form and afterwards considers the stresses in it. It is possible to modify the stresses in domes by either varying the shape or by varying the loading. For instance, in the dome of Fig. 3 he might so alter the shape or curvature of the part below the point of zero stress or the

weight of that part by increasing the thickness or using a heavier material that there would be no stress on the meridians. The thrust at the point of zero stress would continue constant to the base, when it could be taken up by a tie or by the abutment. Domes of metal (ribs and rings) lend themselves more readily to treatment of this kind than masonry domes; but a general knowledge of the effect of changes such as these is of value to the architect. With such a knowledge he may add to the stability of his work without disadvantage; without it he may materially use it in ignorance.

A well-known writer has said that it is as difficult to build a dome that will fall as an arch that will stand, meaning doubtless that the dome is an exceedingly stable form. There are innumerable examples of arches to guide us, and calculation of these is only required for large work. Of domes we have comparatively few, and I trust that no one will be misled by such a remark into thinking that any dome may be erected without the most careful consideration of the problem.

WILLIAM DUNN.



UNITED FREE CHURCH AND HALL, STIRLING. J. J. STEVENSON, ARCHITECT.

*The design included an open crown on the tower not yet built.*

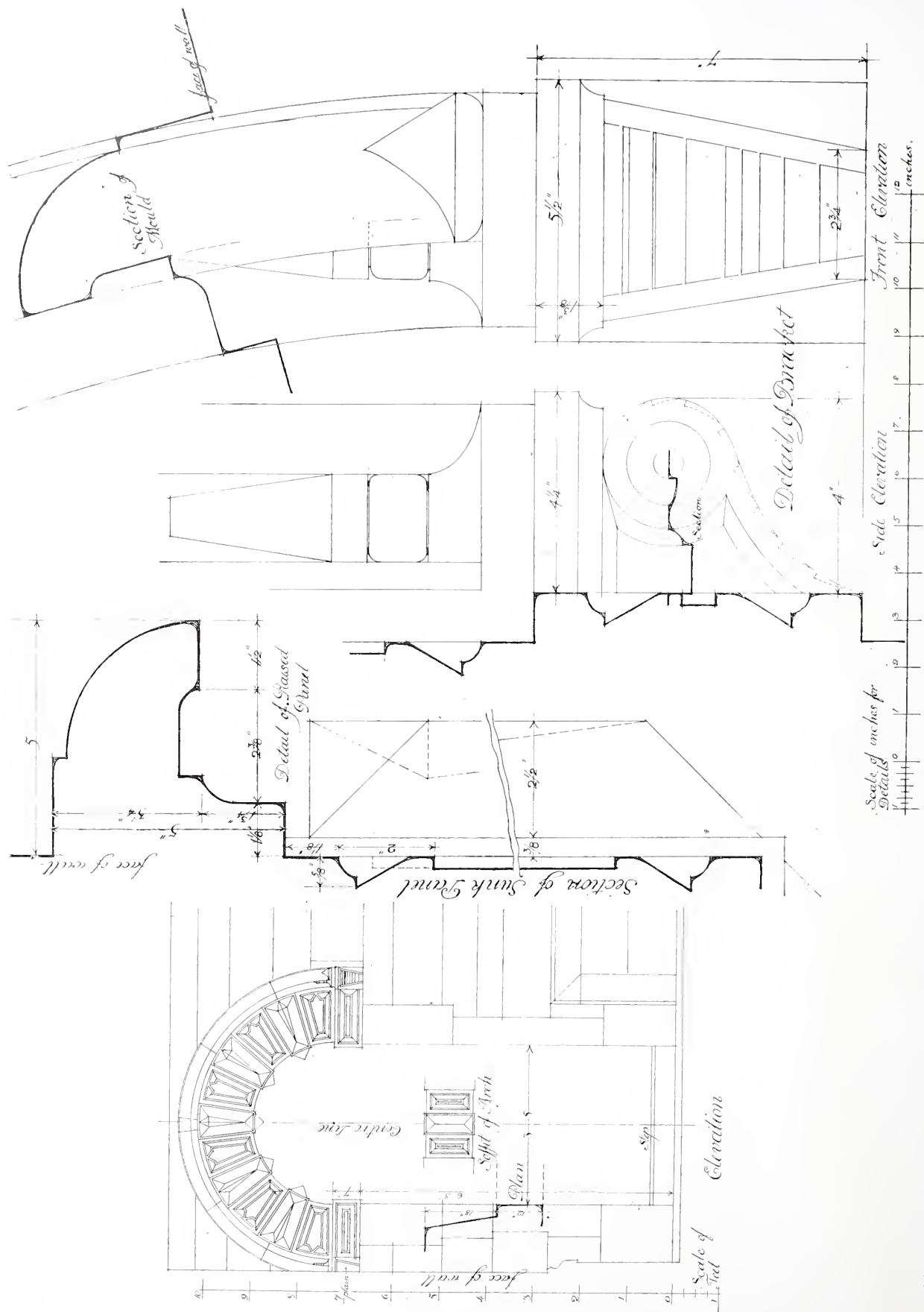


# The Practical Exemplar of Architecture—XIX.

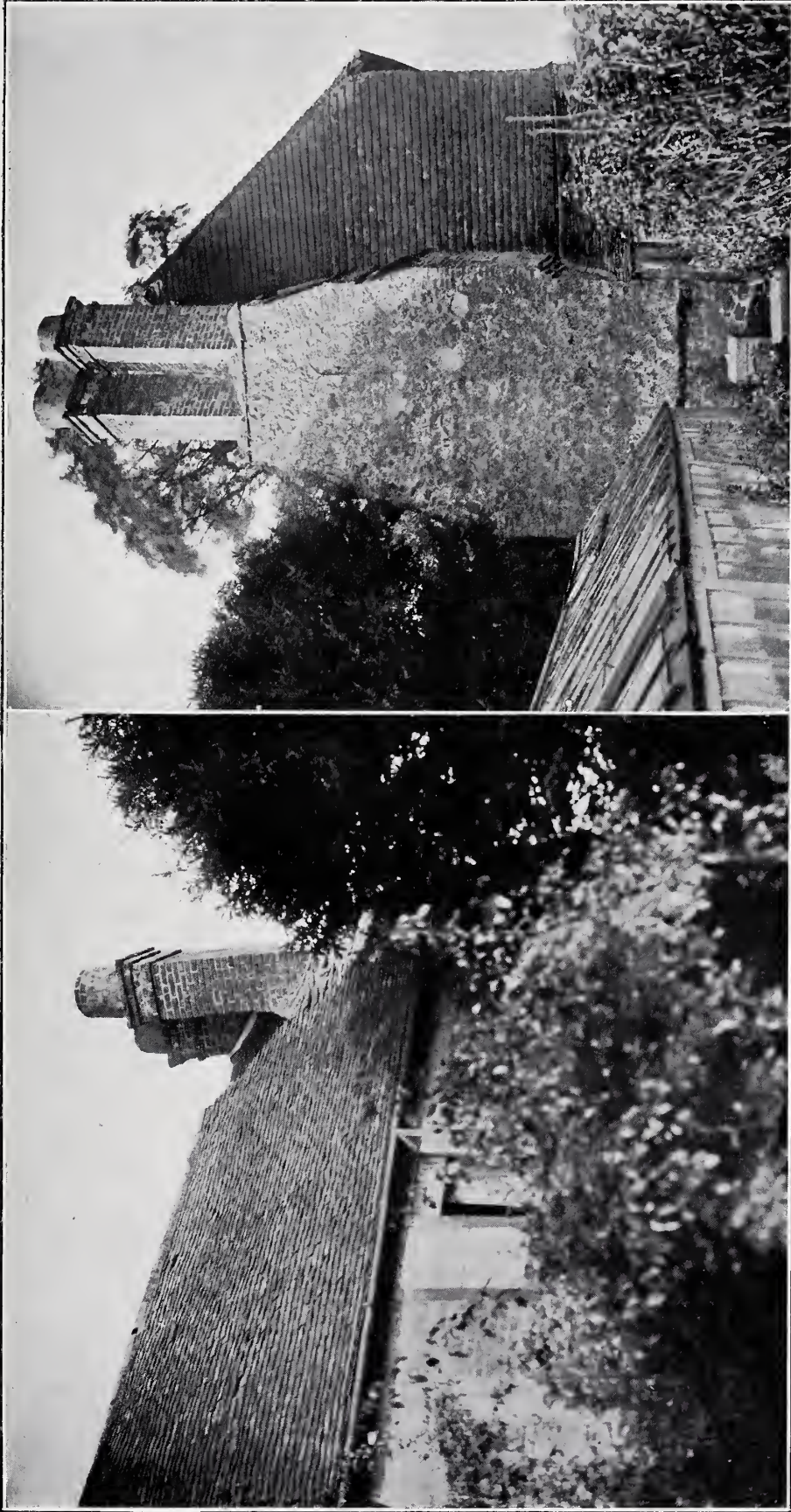


*Photo: Arch. Review Photo. Bureau.*



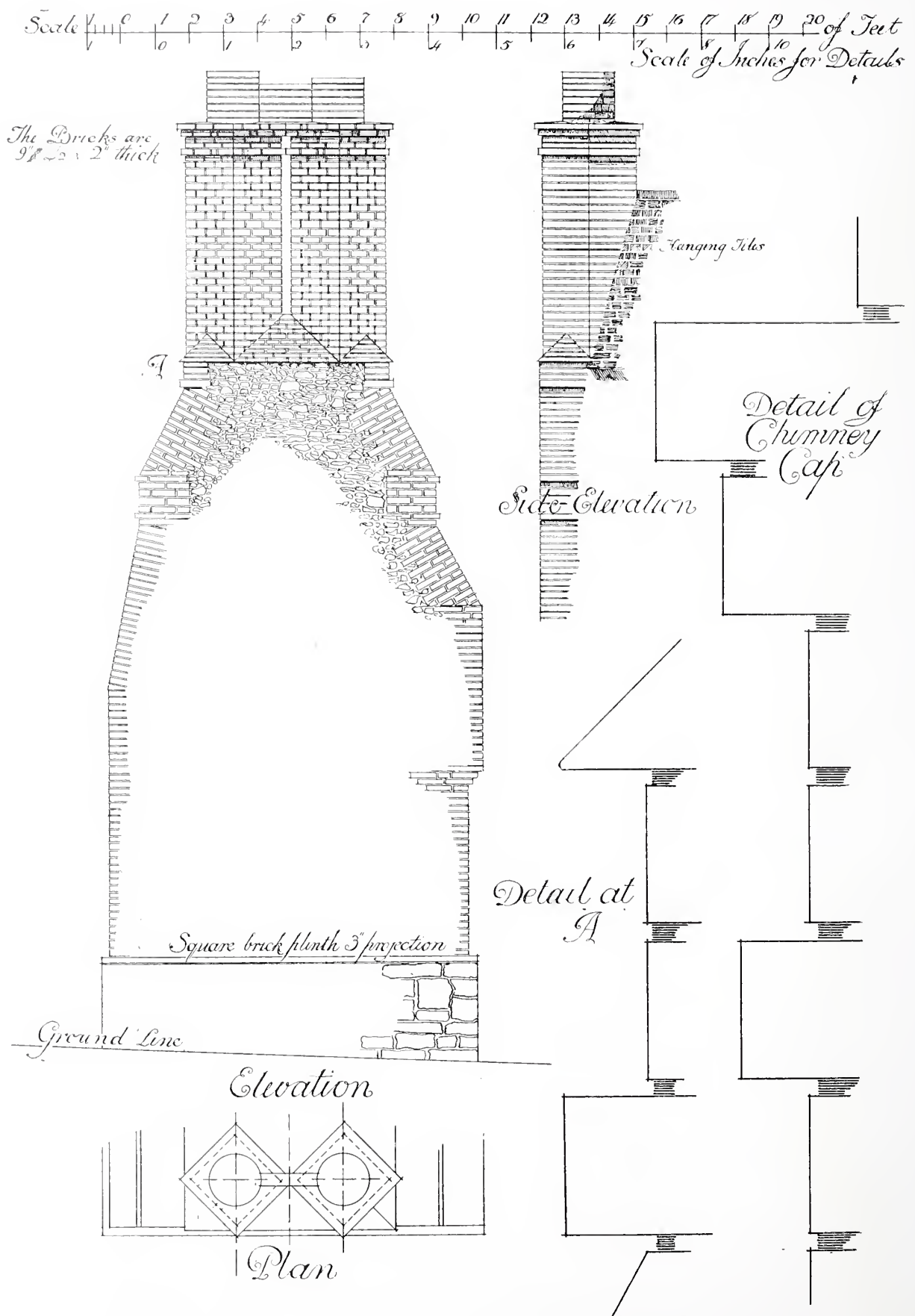






CHIMNEYSTACK, WESTERHAM, KENT.





CHIMNEystack, WESTERHAM, KENT.

MEASURED AND DRAWN BY HUGH A. MCQUEEN.





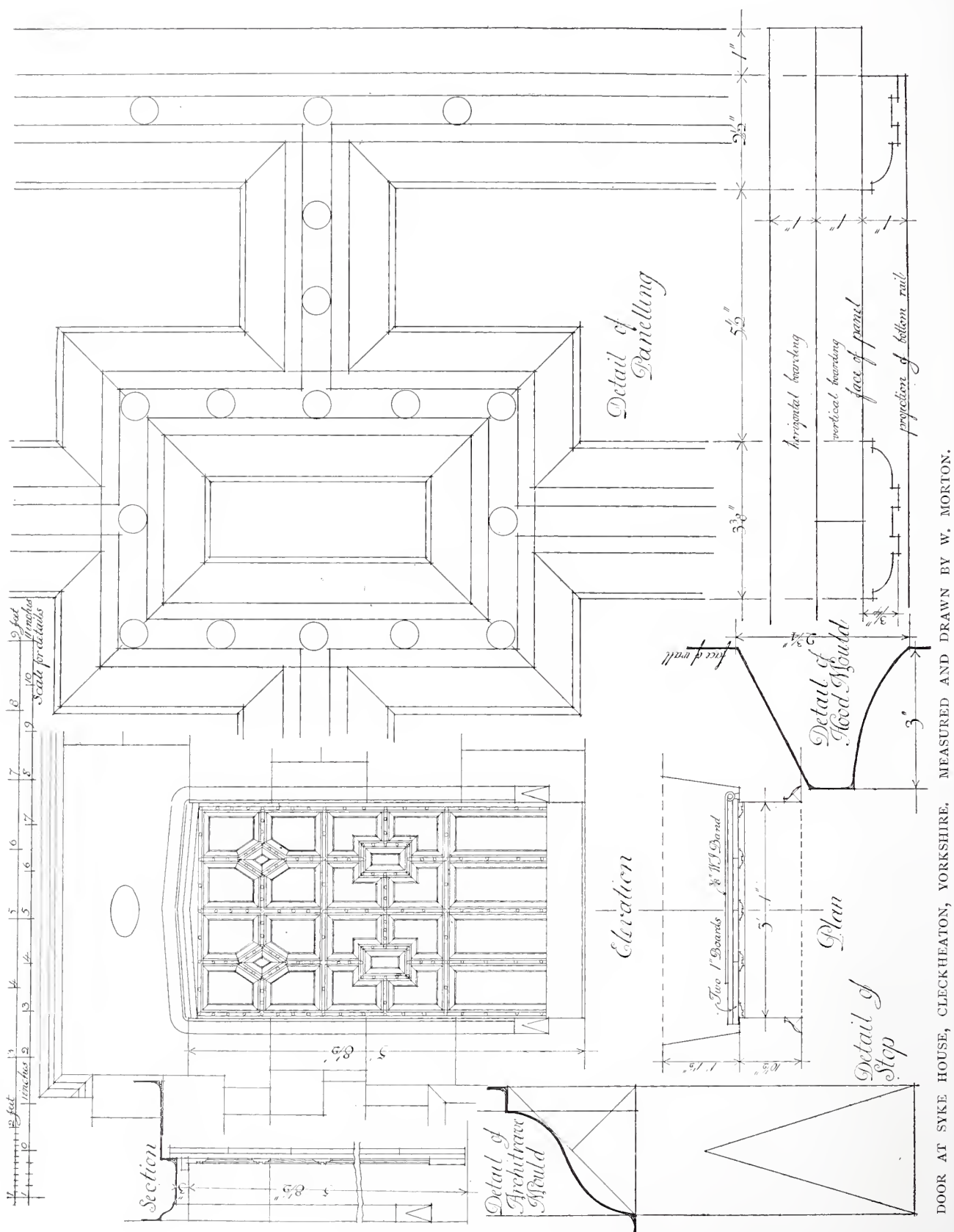
DOOR AT WESTERHAM, KENT.







DOOR AT SYKE HOUSE, CLIFCKHEATON, YORKSHIRE. CIRCA 1600.





# Morden College, Blackheath, Kent.—III.

(Conclusion.)

**T**HE chapel vestibule occupies the centre of the east wing, and has rather richer detail than that to the main entrance immediately opposite. It is panelled and seated both sides, though the north side has been somewhat altered. The arches over the entrance to the chapel and from the colonnade are also carried out in woodwork with spandrels and key blocks excellently carved. Those to the chapel doorway are particularly good, and are considered worthy of large-scale illustration. The door itself has also well-carved panels, of which details are given.

The chapel was consecrated and opened in 1700, the ceremony being performed by Dr. Spratt, Bishop of Rochester, in the presence of Dr. Tenison, Archbishop of Canterbury, and an anthem was rendered by the "singing boys of the Collegiate Church of Westminster."

The doors open under the organ-loft, which is reached by a stair from the vestibule, and the altar-table faces one on entering the chapel. The loft is supported upon square pillars, the carved panels on the fronts of which are the least satisfactory parts of an otherwise good piece of work. During recently completed alterations the centre portion has been brought out on well-designed brackets to

form a seat for the organist. This in no way spoils the effect, but is in fact an improvement from the practical as well as from the artistic standpoint.

At the same time the whole of the oak-work, formerly varnished and dark in colour, not only in the chapel but elsewhere, was cleaned, a fact one may be permitted to regret. The colour was much richer and the whole effect of the chapel more comfortable and satisfactory before, in the judgment of the writer. The small and ugly organ which occupied the gallery has been removed, and one more worthy of its position has recently been acquired.

The whole of the interior is panelled to a height of about eight feet, but at the east end the reredos and panels at sides are carried higher, the latter being finished with pediments with cartouches bearing arms and pendent swags of fruit and flowers, the latter somewhat thin and disconnected in effect. The arms of Morden are on the north, and those of Brand on the south side. The reredos itself has a broken pediment with the arms of England, from the cartouche bearing which depend similar swags to the others. Some well-carved cherub heads fill the space left by semicircular-topped panels below. On the wall over the altar-piece are hatchments bearing the arms of Morden and Brand.



THE CHAPLAIN'S HOUSE.





DETAILS OF THE COLONNADE.

The altar-table is of good design, inlaid on top, and the rail with its twisted balusters is worthy of detailed study.

In a vault beneath the altar rest the remains of Sir John and Dame Susan Morden; remnants of the banner carried at his funeral are preserved in a glass case near the pulpit. The label upon the case states the funeral to have been on the 6th September 1708. This, however, was the date of Sir John's death, at the age of 85 years, the interment taking place on the 20th "about 9 o'clock in the evening." The service was performed by the chaplain, the Rev. Samuel Asplin, in accordance with the founder's will,

"without pomp or singing boys, but decently."

The records of the funeral are interesting, one mentioning that it was attended by Sir John Vanbrugh as Clarencieux King-of-Arms, accompanied by the Somerset Herald and Rouge Dragon Poursuivant, though another account says that "the Somerset Herald attended as deputy for John Vanbrugh, Esq."

The pulpit is of good general design, octagonal in form, with a large sounding-board over, the sides being inlaid with various patterns and the balusters to the pulpit stair are good examples of turnery. Close pews are ranged on each side of a stone-flagged central aisle, and the walls above the panelling are plastered. Square-edged ribs and panels alone relieve the plainness of a segmental ceiling.

The east window of stained glass was given by a former trustee in 1850, and appears to be a collection of fragments.

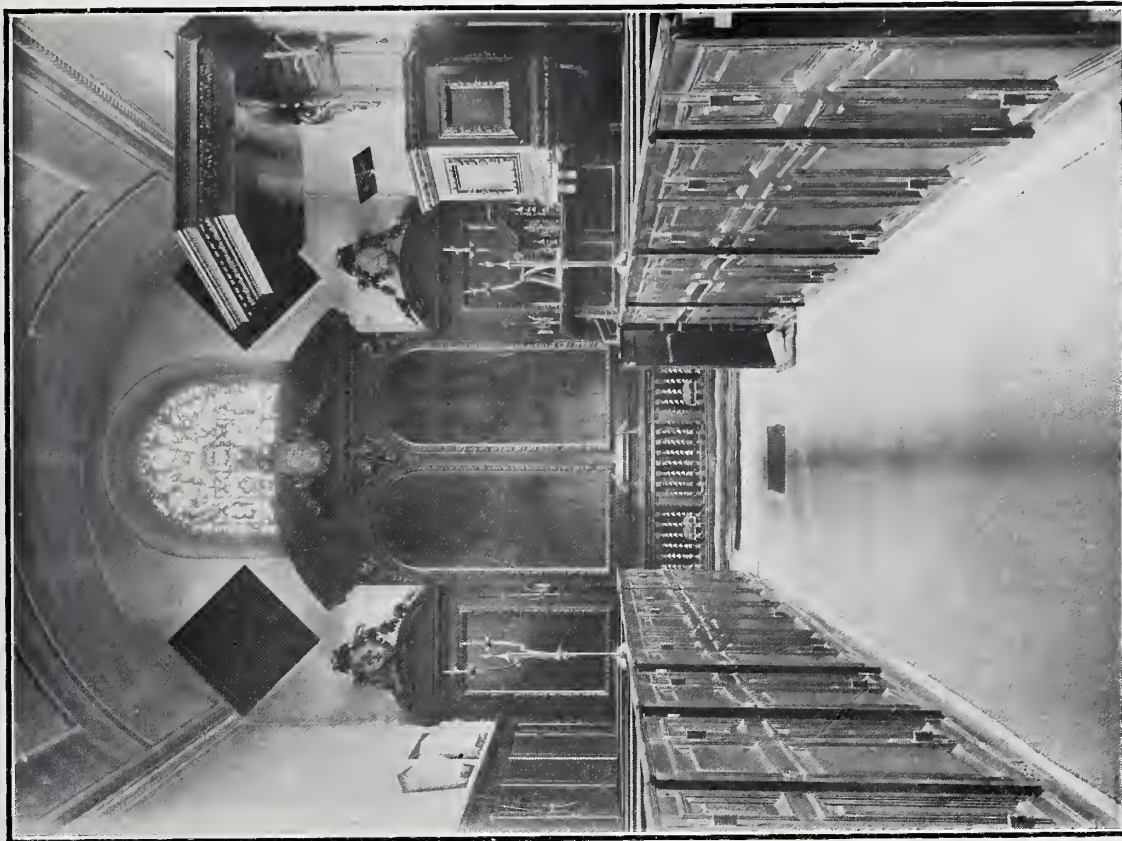
The other windows are of a type associated with the stair windows of the early nineteenth-century "jerry" builder.

The exterior of the chapel is by no means beautiful, and the vestry



Photos: Edwin Gunn.





*Photos: Percy Green.*

EAST END OF THE CHAPEL.



THE CHAPEL DOORWAY.









THE KELSALL LIBRARY, FROM SOUTH.

Photo: Percy Green.

and other buildings are mean, ugly, and of comparatively recent erection. The elevations other than the west front are of the simplest, possessing, however, a certain quiet dignity not unsuitable to the building.

The dwellings of members are of little interest internally, though many contain interesting family portraits and engravings, as well as in some cases *objets d'art* and curios from other lands, the property of the members who occupy them.

The modernising of the chaplain's house has left little work of architectural interest, but the present chaplain, the Rev. Henry Lansdell, D.D., M.R.A.S., F.R.G.S., whose travels in Siberia and the East have given us much unprejudiced information about these little-known parts, has a very interesting collection of objects of artistic and historic interest gathered together during his journeyings into every country of Europe and Asia.

The treasurer's house has likewise been altered, and again recently converted into an infirmary, which is now in charge of a staff of trained nurses.

The dining-hall is a modern building, erected 1844-5, by Hardwicke, and is only remarkable for the portraits of the founder and his wife which hang therein. They are both from the brush of Sir Peter Lely.

[AUTHOR'S NOTE.—It may be well to state that no sufficiently conclusive proof exists of the reverse of fortune said to have been suffered by Sir John Morden, but the tradition given by old writers has been mentioned whether accurate or not. The bringing of stones for courtyard walks from Aleppo would involve bringing them long distances on donkeys' backs to the coast, as has been pointed out to the writer by the chaplain, Dr. Lansdell, so that this must also be taken as doubtful, though mentioned as a fact by several writers. It may also be noted that Kyp's view shows a low wall in front of the building, evidencing the intention to build this from the first, even if, as inspection leads me to believe, the wall now standing is more recent in date than the building.—T. F. G.]

The Kelsall Library, by the same architect, was erected in 1860 with money left for the purpose by Charles Kelsall, Esq., son of a former tenant; he also bequeathed his books, drawings, and engravings as the nucleus of the present collection, together with a portrait of his father by Wheatley, which hangs in the library. The college library, begun with a donation of £60 from Henry Smith, Esq., and Thomas Jackson, Esq., in 1844, was added to the above.

The recent additions include a billiard-room from the designs of the present architect, Mr. Alfred Griffin, F.S.I., in the angle formed by the dining-hall and Kelsall Library, and various other reconstructions have been undertaken with the view of

making the buildings more in accordance with modern ideas of comfort.

Near the heating apparatus is the old stable originally used for the reception of the horses of trustees on the day of the annual visitation, but a floor has been inserted at the springing of the roof which hides its interesting framing. In the kitchen garden remains a small alcove in brick covered with a semi-dome, which has been turned into a summer-house, and an interesting wrought-iron cresting may be seen over the door to the chaplain's pleasure-garden.



Telephoto: E. W. M. Wonnacott.

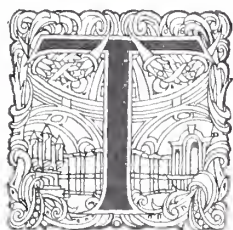
THE SUN-DIAL ON THE NORTH WING.

The burial-ground has long been disused, but contains the graves of a number of men, members of the college, who had in their most prosperous days held prominent positions; among these may be mentioned William Pallard, British Consul in Spain, died 1780; Captain Samuel Ball, Com-

mander in the Carolina trade, died 1782; Joseph Lane, whose father was Lord Mayor of London in 1693, died 1773; Rev. Moses Brown, chaplain of the college, also playwright, poet, and political pamphleteer, died 1787.

T. FRANK GREEN.

## The Royal Institute Prize Drawings, 1908.



HE drawings at the Alpine Club in the R.I.B.A. Annual Students' Exhibition exceed in quality and quantity those of previous exhibitions during the past decade; so great indeed is the quantity that a few strainers have been crowded

out, and these are hung on the walls of the steep staircase, and thus are scarcely noticed by visitors. One feels that the Hanging Committee were unwise in selecting such a small room to display such a quantity of drawings.

To the lay mind the first impression of the room must suggest almost Babylonian confusion, or at least an active battle of the styles in which neither side has gained the minutest advantage. The drawings do not show up well, and it requires considerable industry to pick out the winners. Undoubtedly the great coup of the year has been the capture of the Tite and the Soane prizes by one competitor. Both his designs show the influence of training in a French atelier. His design submitted for the Tite Prize is undoubtedly the best conception in the room. Advantage has been taken of the steep hillside for the formation of the auditorium, and one feels instinctively that the restoration of the Tiberian Island has been selected as the motif for the general conception. Garnier's Opera House supplies other details, and working inversely from the conception to the details one traces various classical elements which have been transposed to suit.

Although this design is grand in the conception and modelling and speaks well for the sound methods exercised by the French masters in design, it cannot be said that the student has selected the right classical element in every case to produce a thoroughly convincing design.

The same author's design for the Customs House clearly shows the same teaching. There is a sense of oneness in the main block contrasted by an uncouth tower placed in juxtaposition. The plan is "bitty," and lacks the breadth of planning advocated by Durand, and suggests almost a drive through rather than a complete building. It is evident the massing of the building has been designed in elevation and not in perspective, and

no sound motif was taken for the general mass. The application of ornament is good, direct, and symbolic. How well it is suited to the purpose of the building can be seen by comparing the ornament displayed by the other designers who have used the everlasting, or rather ever-green, laurel, swag, and festoon. Shipping and Commerce are represented by figures and the rostra of Roman galleys. To sum up, this design is not convincing, but the finely rendered detail drawing is the best drawing in the exhibition.

The "medal of merit" design is by far the best of all the designs submitted for the Soane Medallion. The composition is good, and the tower placed symmetrically dominates the main mass. There is a strong Dorian motif in this Astylar design. The plan is excellent, and the set only lacks the rendering displayed by the winning set. The tower is far ahead in conception of all the towers in the exhibition, and in seeing it one recognises the inevitable failure of those competitors who placed on their designs domes which would serve no useful purpose. This design has also been influenced by French training, and in future no doubt its results will become more apparent.

The third design in order of merit submitted for the Soane, which receives "honourable mention," is very well massed, and the author has displayed great care in the disposition of the elements selected, but he fails miserably to understand the true architectural spirit of these elements, and there is a strong feeling of Genoese rococo detail, especially in the sectional drawing.

The Pugin studentship drawings are exceedingly clever and very numerous, but they are hardly in keeping with the gothic tradition associated with this well-known Bursary. A word might be said for the French method of rendering the shadows on elevational drawings, emphasising the design and making it quite clear to the lay mind what the design means. In the early part of the nineteenth century nearly all the best English architects rendered the shadows on their drawings, and it is a matter of regret that steps are not taken by the various educational bodies to ensure this important branch of draughtsmanship being taught.

A. E. RICHARDSON.



# The "Morning Post" Office, London.

Mewès and Davis, Architects.



THE problem in planning this building was a difficult one, the site being triangular, which allowed lighting from three streets, but necessitated having a central lighting well within the building, the only other light and ventilation being obtained from an enclosed area, around which on the various floors the lavatories are grouped, thereby keeping the whole of the plumbing work out of sight. Other difficulties were many, as the building being of the "warehouse class," and coming under the Factory and Workshops Act, the basement had to be isolated from the other portion of the building, having its own entrance and escape exit from and to Wellington Street, internal communications from all floors, however, being allowed by an unenclosed lift in the enclosed area. The basement is used for printing and paper storage, and the sub-basement, about thirty feet below the pavement level, for the foundation to the printing machines, and the boiler-house, &c. A large lift recessed within the building in Exeter Street communicates with the paper stores.

The building being steel-framed throughout, it was thought desirable to form special grillages to carry the walls supporting the printing machines, and to so cantilever the same that no vibration can be transmitted to the steel columns which carry the building. The basement walls, which were formed in concrete, vary from eight feet to twelve feet in thickness according to their height; the backs of the walls are covered with asphalt, which is carried under all the floors and grillages and over the vaults, thereby making the basement impervious to damp, and a sump, connected to the drainage system, was made to relieve the horizontal asphalt from any water pressure. The whole of the fireproof floors, the roof, and the dome were carried out by the Columbian Fireproofing Co., Ltd., in reinforced concrete on the Columbian system.

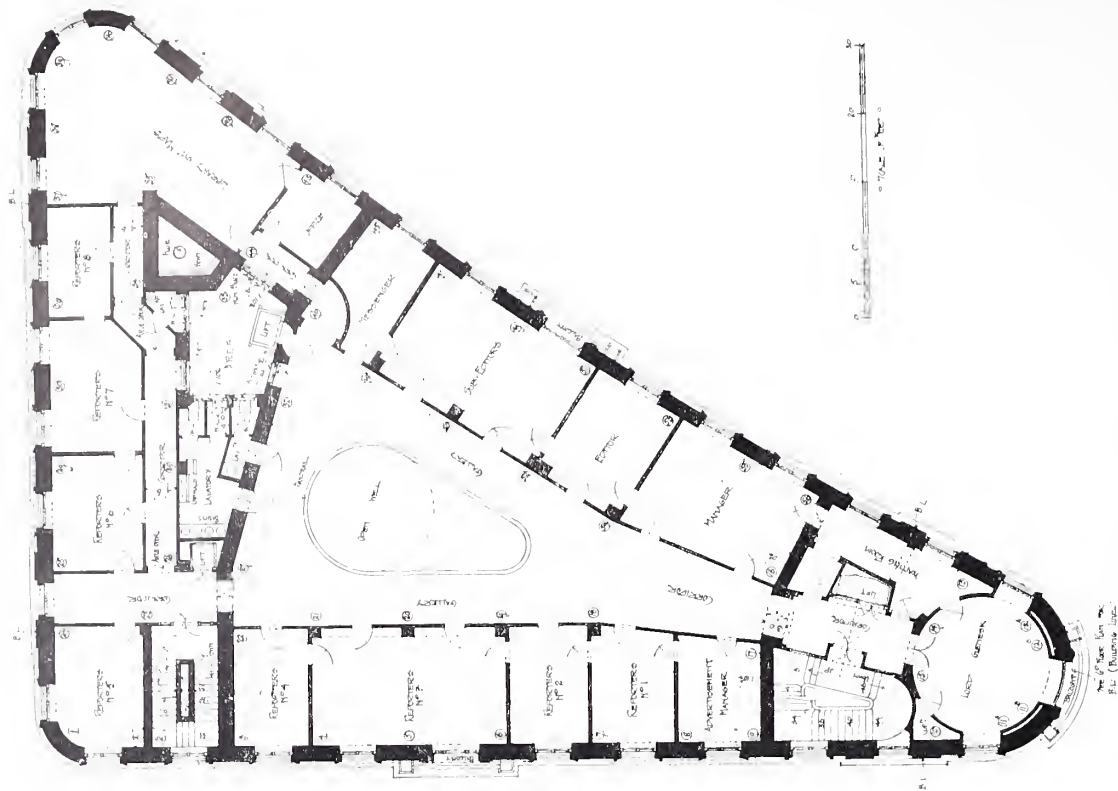
The main entrance to the offices was desired from the Strand, and this corner of the site being

a rounded angle, a circular vestibule was formed there, giving easy access to the advertisement hall, which chiefly occupies the ground floor, and to the main staircase and the office lift. The portion of the ground floor facing Exeter Street is used by the cashier and the publishing department. The printed papers are delivered to this floor from the printing-room in the basement by two unenclosed lifts in the enclosed area. The advertisement hall, which has an entrance both from Aldwych and Wellington Street as well as from the Strand, has been simply treated in Austrian oak panelling, slightly waxed polished, this work being executed by H. H. Martyn & Co., Ltd. The columns are in "stuc plaster" imitating marble; inside them are steel stanchions encased with concrete. The pedestals are marble, as also the floor.

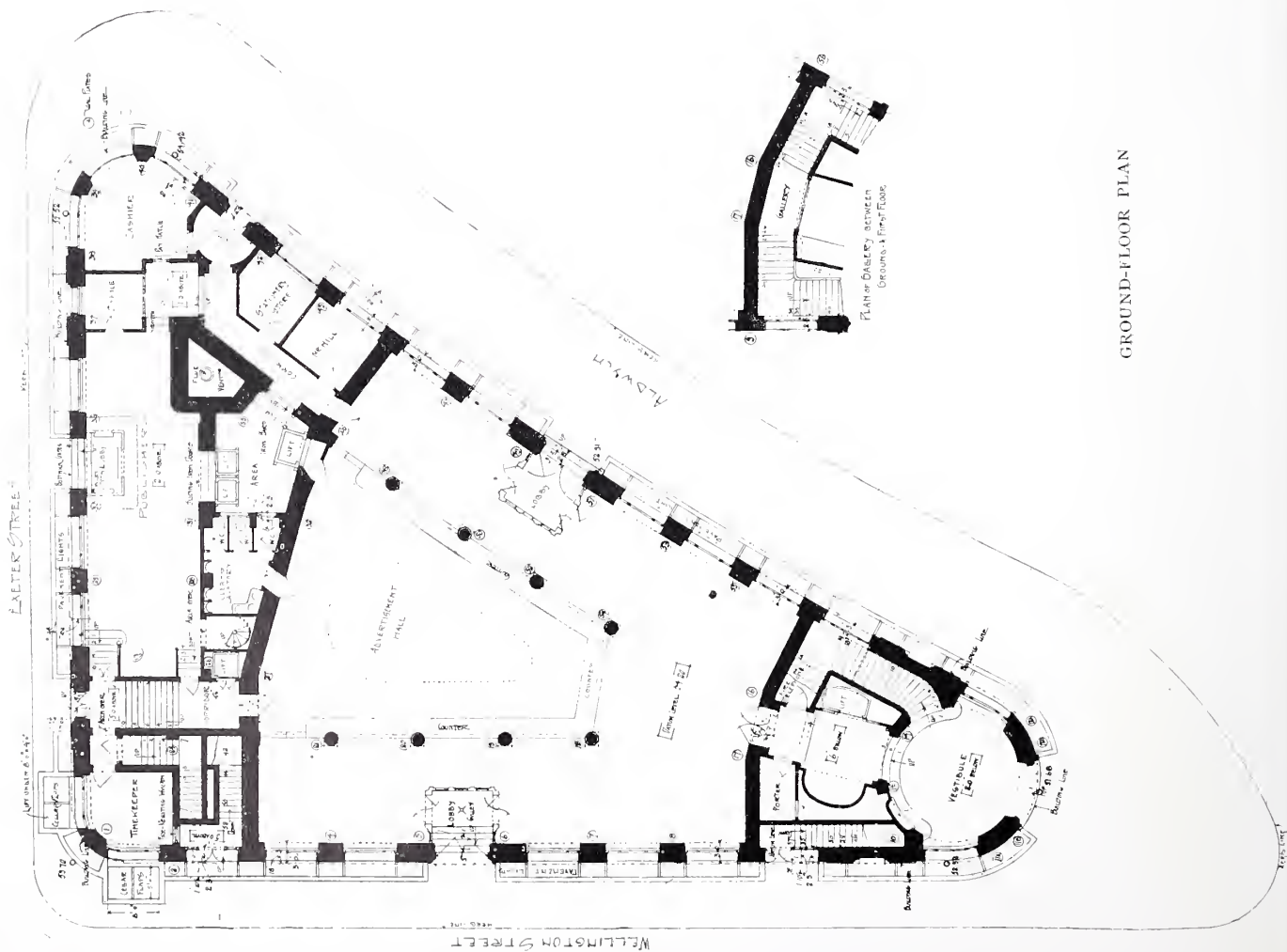
The first floor, used by the editorial staff, is arranged around an open central well over the space occupied by the clerks in the advertisement hall, which gives an imposing effect to this floor. The second and third floors have been planned as offices to be let to the public, and are separated from the other parts of the building by fire-resisting materials. The fourth and fifth floors consist of the composing and readers' rooms, and the foundry, where the plates are cast, and when ready for the printer they are sent down two unenclosed lifts in the enclosed area to the "bruising-room" adjoining the printing-room, where they are accurately shaped, cooled in water, and sent to the machines.

The façades have been built in "Standard Grey" Norwegian granite, supplied, executed, and carved by A. & F. Manuelle. This was worked in Norway from drawings, the carving being done in Aberdeen. The design is a modern rendering of Louis Seize, and it has been the architects' aim to get a simple, dignified, and well-proportioned building. The dome is in copper, and the roofs are covered with green Westmoreland slates.

The whole of the large metal sashes (of special section) and opening gear on the ground floor of the building were made and fixed by J. L. Howard and Co., Charing Cross. The collapsible gates, external glazed iron doors, window guards,



FIRST-FLOOR PLAN.



GROUND-FLOOR PLAN





*Photo : Arch. Review Photo, Bureau.*

GENERAL VIEW FROM ALDWYCH.





*Photo: Arch. Review Photo. Bureau.*



grilles, gun-metal handrail, frames, gratings, and desk signs were also carried out by J. L. Howard & Co.

The whole of the electric light wiring was carried out by Strode & Co. on their improved steel conduit system with galvanised steel-drawn conduits. Strode's patent flush switches have been used throughout, and a feature of the installation is the main switchboard designed and constructed by them, which controls the whole of the lighting and power circuits. Strode & Co. also

carried out the electric bells and special system of fire alarms, the wiring of the electric clocks, and the gas supplies.

The St. Pancras Ironwork Co., Ltd., supplied the balcony railings; and the plumbing contract was entrusted to Mellowes & Co.

The general contractors were The Waring-White Building Company, Ltd., of 1A, Cockspur Street, S.W. The work was carried out expeditiously, and the contract figure was not exceeded.

## THE "MORNING POST" OFFICE, LONDON.

MEWÈS and DAVIS, Architects

SELBY AND SANDERS, Quantity Surveyors.

F. EVERED, Clerk of the Works.

THE WARING-WHITE BUILDING CO., LTD., General Contractors.

### SOME OF THE SUB-CONTRACTORS.

ARCHIBALD SMITH & STEVENS, LTD., London.—Lifts.

SULZER BROS., London.—Heating.

A. & F. MANUELLE, London.—Granite.

H. JOHNSON & SONS, Liverpool.—Plastering.

MELLOWES & Co., London and Sheffield.—Plumbing.

H. H. MARTYN & Co., LTD.—Oakwork.

COLUMBIAN FIREPROOFING CO., London.—Floors, &c.

STRODE & Co., London.—Lighting, Electric Bells, Gas Supplies, Fire Alarms.

HOWARD & Co., London.—Casements and Gates.

SHAW'S GLAZED BRICK CO., Whitekirk, near Blackburn. — Glazed Bricks.

ST. PANCRAS IRONWORK CO., London.—Balcony Railings.

A. W. ALLARD & Co., London.—Slating.

POUPARD FILS, Paris.—Copper Dome.



DETAIL OVER DOOR IN ALDWYCH.





*Photo: Arch. Review Photo. Bureau.*





*Photo: Arch. Review Photo, Bureau.*





*Photo: Arch. Review Photo, Bureau.*





*Photo: Arch. Review Photo. Bureau.*

ENTRANCE DOORWAY FROM THE PRINCIPAL ENTRANCE  
TO THE ADVERTISEMENT HALL.



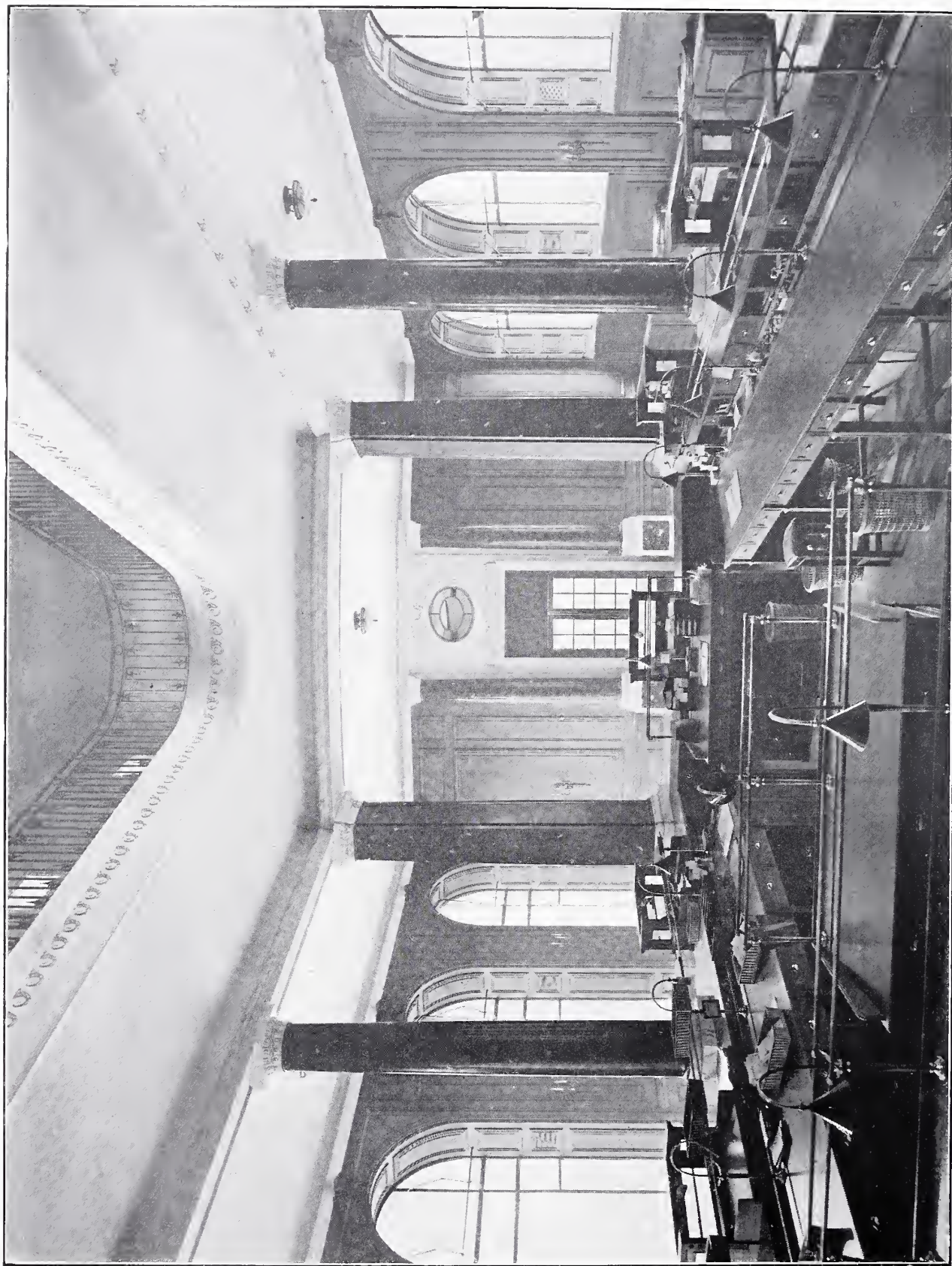


Photo: Arch. Review Photo. Bureau.

THE ADVERTISEMENT HALL.





*Photo: Arch. Review Photo. Bureau.*

THE EDITORIAL CORRIDOR: FIRST FLOOR, SHOWING WELL OVER ADVERTISEMENT HALL.



# Correspondence.

## HERALDRY AS ART.

TO THE EDITOR OF THE "ARCHITECTURAL REVIEW."

SIR,—In your review of "Heraldry as Art" there occurs a suggestion to which, if you will allow me, I should like to refer in the interest of art workers and students whose concern with the subject is a practical one, and for whom the book was mainly written. Doubtless it would be preferable if heraldic descriptions were written in the vernacular, as is the practice in foreign heraldry; but whether or no the vulgar tongue was so employed in this country to any appreciable extent is of little moment for practical purposes.

It is easy to devise possible improvements in a system that has passed under so many influences. I have myself deprecated its extravagances, but such theories do not help actual art work. Now, if it is desired to ascertain or verify the arms of a person or of a corporation, or to identify the shield of arms on a carving, for instance, books of reference must be consulted, and these, wonderful to say, are written in the much-contemned heraldic language or "jargon," and have been so ever since printed books existed!

Therefore emphatic protest must be made against statements that may mislead students into neglect to acquire the working knowledge of the "jargon" which is, in fact, indispensable. I take it that we all desire to improve the treatment of heraldry in the applied arts, of which architecture is the mother; and I venture to think that no permanent good comes of indiscriminate denunciation of what one dislikes, that "stamping on" that I am recommended to employ against the use of tincture lines, a system to which I object in general, but which is not without advantage on occasion, to distinguish contiguous spaces from each other, or to give "colour" in the sense in which a sculptor uses the word.

With regard to the Garter Plates which are so admirably reproduced in Mr. St. John Hope's excellent work, I have frequently alluded to them elsewhere, and yield to no one in my admiration of the best of them. For though by no means equal in execution to the earlier sculptures, and of very different degrees of value among themselves, they are still the best examples of heraldry in colour, in extent as a series, and in variety, that we have. I would gladly see their qualities adequately dealt with, by way of explicit criticism and appreciation, rather than by the indiscriminate praise that is usually, and easily, given them.

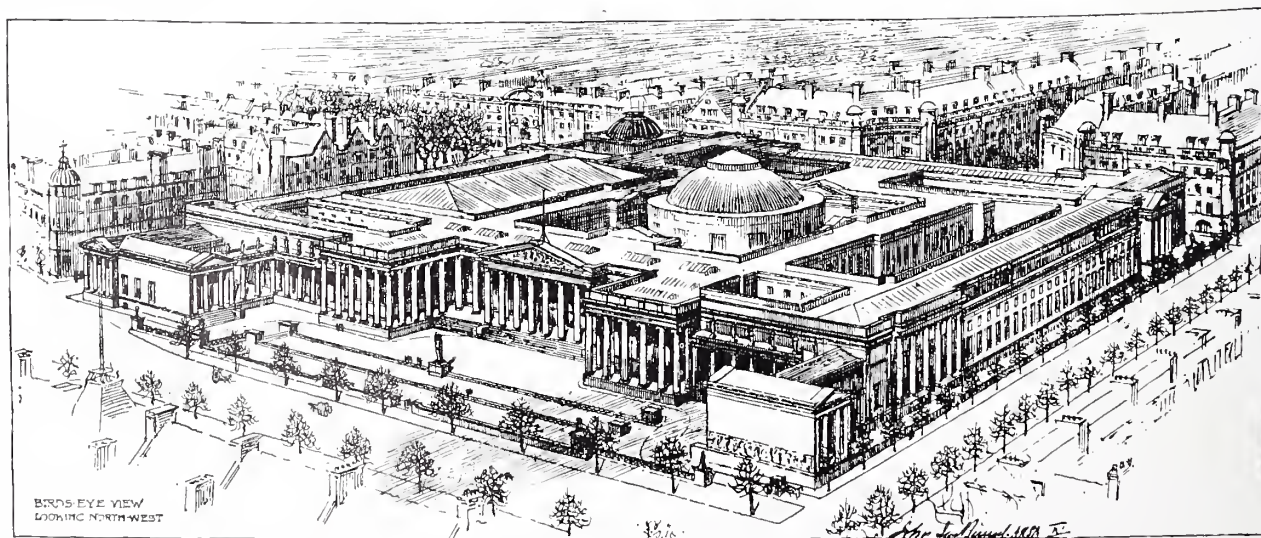
Improvement in the general level of heraldic work must be gradual to be effective, and it cannot be obtained by drastic methods which are so out of touch with ordinary requirements as to tend to deprive the art worker of his market, or by substituting a copy of what may prove to be an incongruous style in place of an improved rendering of a later and more suitable one. There have been too many copies of badly understood fourteenth-century heraldry flung into inharmonious surroundings. If, however, attention be directed to the principles on which the best mediæval and other work is based, the artistic principles that underlie all good work, independent of style or period, we shall be on sounder ground than if we follow the lead of those who appear to believe that all the work of a certain period is good, and, on the other hand, that no good work can be found outside it.

As the elementary account of helm, crest, and mantling given in the review may be taken to imply an omission from the book, I may, perhaps, be permitted to mention that the several points are fully developed therein.

Finally, I also plead for sane and fair treatment of this interesting subject. We all know the ordinary thing, the vague praise, the indefinite aim, the "highfalutin," in short—and sometimes, dare we say, the pet personal theory; but we do like something practical even if it be merely the power of referring to a text-book in the only possible way.

GEO. W. EVE.

[We would point out that our criticism of the omission by Mr. Eve of any reference to the Garter Plates has additional point in view of his frequent allusions to them "elsewhere," and to his admiration, in which he yields to no one, of the best of them. We reviewed "Heraldry as Art," and not Mr. Eve "elsewhere," and we impenitently feel that the admiration which is expressed by total disregard is not a very strenuous emotion. With Mr. Eve's final appeal for a sane and fair treatment of this interesting subject we entirely sympathise. It is precisely for this reason that we feel Mr. Eve has missed an opportunity of clearing away from the subject so much that is irrelevant and confusing. It is clear that we are at one in desiring to popularise the artistic use of heraldry, but as to the best method of doing this there may obviously be more than one lawful opinion. Our review enunciated very clearly an attitude which Mr. Eve does not approve; it is, nevertheless, a very proper one to be set out in our columns.]



THE BRITISH MUSEUM: BIRD'S-EYE VIEW OF COMPLETE SCHEME.

J. J. BURNET, A.R.S.A., ARCHITECT.





*Photo : Bacon.*

THE VICTORIA MEMORIAL, NEWCASTLE-ON-TYNE.  
(IN FRONT OF THE ROYAL INFIRMARY BUILDINGS.)  
GEORGE FRAMPTON, R.A., SCULPTOR.



# Books.

## ANOTHER ARTIST IN EGYPT.

*Below the Cataracts. Written and illustrated with sixty plates in colour by Walter Tyndale. 9½ in. by 6½ in. pp. xii, 271. 16s. nett. London: William Heinemann.*



IT is comparatively rare to find a book illustrated and written by one hand. Where such a combination is essayed, the book is generally weak on one side or the other. Mr. Walter Tyndale is an artist first and a writer afterwards, but the letterpress is eminently readable, while the pictures are entirely delightful; indeed, we have come across few books of this sort which we can so heartily commend. The majority of the water-colours are architectural, and it is a little unfortunate that the subjects sometimes clash with Mr. Tyrwhitt's illustrations of Professor Margoliouth's book reviewed last month, though Mr. Tyndale's charming pictures of Thebes and Karnak are not represented in Mr. Tyrwhitt's set.

Mr. Tyndale's appreciation of architecture is luminous without being technical, and indeed technicalities would be unsuitable furniture for such a volume. We would, however, offer a gentle protest against labelling a charming building with the title "After the midday prayer," when we should greatly like to know the name of it.

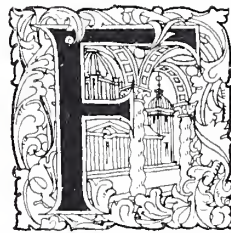
It is a fact rather characteristic of British rule everywhere that native architecture gets little encouragement. Mr. Tyndale doubts "whether a native Cairene architect with any knowledge of the building art could now be found. The few houses built in the so-called 'Style Arabe' are designed by Europeans, and the restoration of the monuments is now in the hands of Christians." The author constantly says pleasant things about Herz Bey, the architect who has charge of the restoration of ancient buildings, a civility that few restorers deserve or get. It is horrible to be told that L'Art Nouveau has invaded Egypt, as filtered through the Levantine architect. It must be a roguish architectural medium.

As for the pictures, one is troubled that one cannot refer to more than a few. "The Tomb Mosque of Arboughan, Cairo," has peculiar interest as showing the change from the square of the tower to the round of the dome, which is effected by broaches like a gothic steeple, but in two stages, one broach in the lower and two in the upper stage. "Nefert Ari, Luxor Temple," gives a fine effect of size. The interiors are feasts of soft and rich colour, and the exteriors realise the African sunshine without a suggestion of garishness. Sultan Hasan's mausoleum has attached to it this charming story: The cheerful monarch

was so pleased with his architect, or rather with his architect's work, that he paid him the delicate attention of cutting off his right hand so that he might not design an equally notable memorial for someone else. It is a case of mutilation being the sincerest flattery. Of the illustrations of the temples and their colour decorations we need say no more than that they are equally valuable as records and as pictures. Altogether the book is a pleasure to look at, to read, and to possess.

## CARPACCIO.

*The Life and Works of Vittorio Carpaccio. By Pompeo Molmenti and the late Gustav Ludwig. Translated by R. H. H. Cust. 8 photogravures, 240 half-tone plates, and other illustrations in the text. pp. xxxi, 248. 9 in. by 12 in. £2 12s. 6d. London: John Murray, 50a, Albemarle Street, W.*



EW artists have suffered more from the fickleness of fortune than Vittorio Carpaccio. Even before his eyes had closed in death, if we may judge from the bare chronology of his works, his methods had begun to lose favour with the Venetians, eclipsed in a manner by the more "popular" brilliancy of Titian and his contemporaries; and if we consider the steady decline in the appreciation of art which was already observable in the sixteenth century, and which has continued almost until our own day, it is small matter for wonder if the name of Carpaccio is comparatively little known. He is one of those elusive beings who have left little record of themselves beyond their pictures, and not all the intimate acquaintance which Professor Molmenti possesses of Venetian archives has availed to tell us much about him. Vittorio, or Vittore, Carpaccio was born in Venice, of a Venetian family; he was the pupil of Lazzaro Bastiani; his activity ranged between 1490 (though there is a mention of him as early as 1472) and 1523. This is the sum of our definite, unassailable knowledge.

Clearly, then, the task of producing a monograph on the subject is a difficult one, and demands exceptional equipment on the part of the student who undertakes such a work. The volume before us is a translation of *La Vita e le Opere di Vittore Carpaccio*, published in 1906; and as the translator modestly disclaims any contribution on his own part save that of simple interpretation for English readers, we may turn our full attention to the original volume. Before doing so, however, we would thank Mr. Cust on behalf of all art students for the admirable manner in which he has accomplished his work. The English version is in all respects worthy of its Italian prototype.

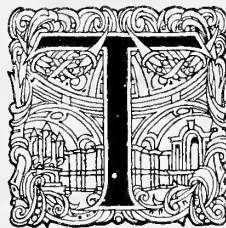


Professor Molmenti—in spite of the generous preface, in which he seeks to give all the praise to Herr Gustav Ludwig, whose death occurred while the book was in progress—is certainly responsible for the chief portion of the work; and it would not be easy to find another better suited for the task. An authority on Venetian history, on painting, and on Venetian art in especial, he is in a position to bring to his aid the whole range of documents lying in the various *Archivi di Stato*. In 1903, in conjunction with Herr Ludwig, he published a volume entitled *Vittore Carpaccio et la Confrérie de Sainte-Ursule*, small in comparison with the present work, but giving full promise of what was to follow. “Two lovers of art who have long been particularly attracted by the genius of Carpaccio, now join forces in an endeavour to do honour to the immortal painter.” These are the opening words of the preface to the preliminary volume, and we quote them because they supply the keynote to “The Life and Works of Vittorio Carpaccio.” In this labour of love no pains have been spared to make the book complete. All that bears on Carpaccio, his family and his teachers, is carefully sifted, and the conclusions arrived at are either supported by documentary proof or left frankly in the conjectural stage for others to establish or demolish. The three great Cycles which Carpaccio painted for the *Scuole* of Sant’ Ursula, the Schiavoni, and the Albanesi, are not only fully described, but are illustrated in a manner which leaves nothing to be desired, though some clear reference to the number of the plate which is being discussed would be of assistance if added in the body of the text. We grow weary of the endless attempts to establish the identity of figures which are only hypothetically portraits. Sometimes, too, we stumble over slips in the description of the plates: trivial ones, it is true, but indicative of a certain hastiness which is to be regretted. And so true is the translator to his text that he repeats them without drawing attention to the fact that the authors err. As an instance we would quote “The Birth of the Virgin” in the *Scuola degli Albanesi*: “The door is open, and affords us first a view of the kitchen, with its wide chimney-hood (*nappa*), before which a servant is bending, busy plucking a fowl” (p. 170).<sup>1</sup> A glance at the plate proclaims the text to be wrong, for the woman in the kitchen is engaged in drying a cloth at the open wood fire, while it is another servant in a room further off who is preparing the chicken, doubtless for the purpose of making *brodo* for the invalid. The picture is full of naïve detail, and in this respect Carpaccio somewhat resembles the painters of the early Flemish schools. With a treatment gene-

rally broad and grandiose he combines a fine appreciation of incidental details, and his pictures are valuable in illustrating the customs of the day. If he paint the “Annunciation,” the Virgin kneels to pray under a loggia in the style of the Renaissance, and in the background we see a walled garden such as exists outside a score of places in the Veneto to-day; if it be “The Return of the Ambassadors” (to the King of England), behold the Venetian *scalco* (steward) seated in the midst and the chief actors in the scene dressed in the costume proper to the *Compagnia della Calza*; if his subject be “Samson and Delilah,” why then, *per Dio!* the Man of Strength must get into Venetian tights and pose before an Italian background! “We may also observe,” the authors tell us, “curious and valuable details of old-time architecture; the tall, funnel-shaped chimneys, clustering above the roofs, the terraces (*altane*) from which extend long poles with linen bleaching in the sun.” Perhaps: but we should not like to see *all* Carpaccio’s architectural details accepted as truth. Even Professor Molmenti, while urging the artist’s claims in this respect, is obliged to confess that his notion of an Egyptian pyramid reminds him of the Eiffel Tower!

#### EARLY GREEK ART.

*The Rendering of Nature in Early Greek Art.* By Emanuel Loewy. Translated from the German by John Fothergill. 8 in. by 5½ in. pp. 109. Illustrations 50. 5s. nett. London: Duckworth & Co., 3, Henrietta Street, Covent Garden.



THIS book is a characteristic and fine example of German art criticism. We think the title might have been with advantage more clearly descriptive of the subject-matter. Professor Loewy traces the development of the conception of form in the mind of the early artists of Greece, but confines his argument and examples to human and animal forms. The ordinary loose connotation of the word “Nature” may lead prospective readers to expect some disquisition on plant forms decoratively used, but there is none. Mr. Fothergill in his preface takes the line that strict scientific discussion is a tonic much needed by our archæology, and complains, very properly we think, that there is too much moral comment and æsthetic make-believe in the critical atmosphere, elements which darken counsel.

Professor Loewy pursues with close reasoning the psychological rather than the technical explanation of the development of artistic capacity, and we think he successfully demolishes the theory generally held, that technique has the supreme influence on form. In short, the Loewy

<sup>1</sup> The rendering in the Italian version is identical in meaning.



theory is that primitive art is based on the unprejudiced mental image, which grasps at first nothing but the outline, proceeds by drawing in the flat its objects spread out to their fullest visibility, and only achieves by gradual accessions of observing power the sense of the plastic and the control of the round.

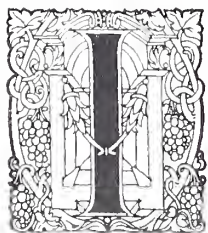
The initial bondage to the mental picture is shown to persist in the phenomenon of unificality even when all-round modelling and correct depth have been achieved, and this point is sufficiently proved by the admirable series of illustrations of early Greek sculpture.

Even in the Laocoön there is a dependence on the single plane which demands the single view-point. Myron's Discobolus (with which most old Public School boys are familiar) presents a general scheme compressed between two parallel planes. With Lysippus, however, the appeal to the mental picture is finally abandoned. The "Youth tying his sandal" at Paris truly fulfils all the conditions of sculpture in the round, visible in true perspective from every view-point, wholly independent of backgrounds real and imaginary, relying on a consummate interpretation of Nature.

We do not suggest this book to readers as a book to be skimmed through. Such treatment would yield up naught but a harvest of hard words, for indeed it is a difficult book, and none the less so for being a translation from the German. By serious students it will be found immensely stimulating, and it is of a sort of criticism not common in this country, and the more, therefore, to be welcomed.

#### VENETIAN HISTORY.

*Studies in Venetian History.* By Horatio F. Brown. Two vols. 5 in. by 9 in. pp. ix, 366, 349. 18s. nett. London: John Murray, 50A, Albemarle Street, W.



IF the author had clearly stated that his two volumes contain a collection of separate essays on Venetian history, all of which have been published before in some form or other, we should have known what to expect.

Ten of these twenty essays were published at different periods in the quarterly magazines, and ten of them appeared in his "Venetian Studies"; but it is not made clear that each one of these studies has already made its bow to the public.

The merit and completeness, however, of each of these essays entirely justifies Mr. Brown's action in publishing them as a disconnectedly consecutive commentary on the life, not only of the Venetians, but of all the Northern Italian peoples. The story of Venice is so amazing and perplexing, so involved and yet so very clearly defined

as to the main lines of its policy, that it is more than the work of one man to grapple with the whole story and to wade through the mountains of *registri* and *filze* in which the Venetian archives are peculiarly rich. Far be it from us to enlarge upon this matter: for with this book before us we are in the presence of a writer who has made his home in the City of the Lagoons and to whom the muniment rooms of the Frari have cheerfully yielded up their dead records of the past. It is better for us that he should confine his attention to distinct episodes.

Surely no writer of fiction ever dared to imagine such things as we learn from these pages were actually done of old? The mysterious poison cupboard of the Council of Ten, where deadly phials and lethal powders stood in serried ranks, waiting the time and the opportunity; the secret documents—*dossiers* they would be called nowadays—and the minutes of regulations passed by the Ten which arranged for the removal of some one whose presence in the world troubled the Venetian peace of mind. "By the authority of this Council be it decreed that the chiefs of the Council be charged to inform themselves in the most cautious and secret manner as to the ways and means by which we can put to death, through poison or otherwise, certain bitter and implacable enemies of our state."

It was a practice sanctioned by necessity and condoned by the Church. It was the older version of the survival of the fittest; and the fittest was the man who removed all the obstacles from his path and prevented his own removal from the path of others. They were men who seemed to recognise no medial course of action, and whose thoughts ran with no perceptible effort from one extreme to the other. "At one moment these men were tearing along in a mad orgy, at the next they were covered with sackcloth and ashes, marching in the rear of the Bianchi procession, joining fervidly in the cry, 'Repent! repent!' swelling the chorus of 'Stabat Mater.'" This is the dominating note in the story of the Visconti, the Sforza, the Carraresi, the Scala, the Estensi, and an army of other Signori. To their moments of contrition we owe such monuments as the Certosa of Pavia and the rich endowments of Italian churches; to the spirit of rivalry in themselves and their successors we owe the patronage of the craftsmen which has made these buildings the Mecca of the art-loving world.

More attractive than the wildest romance, these "Studies in Venetian History" help us to reconstruct the past and to realise bygone habits of mind and body in a country which more than any other has contributed towards the culture of the present day.



## MORE SPANISH BOOKS.

*The Cities of Spain.* By Edward Hutton, with 24 plates in colour by A. Wallace Rimington, A.R.E., R.B.A., and 20 illustrations in monotone. 7 $\frac{3}{4}$  in. by 5 in. pp. xv, 324. 6s. nett. London: Methuen & Co., 36, Essex Street, Strand.

*Toledo.* By Albert F. Calvert. (*The Spanish Series*.) 7 $\frac{3}{4}$  in. by 5 in. pp. xxxiii, 169. 509 illustrations. 3s. 6d. nett. London: John Lane, "The Bodley Head," Vigo Street, W.

*The Arts and Crafts of Older Spain.* By Leonard Williams. In three volumes. 8 in. by 5 $\frac{3}{4}$  in. Vol. I, pp. xiv, 289, 63 illustrations: Gold, Silver, and Jewel-work; Iron-work, Bronzes, Arms. Vol. II, pp. x, 263, 79 illustrations: Furniture, Ivories, Pottery, Glass. Vol. III, pp. ix, 282, 33 illustrations: Textile Fabrics and General Index. Price 5s. nett per volume. T. N. Foulis, 23, Bedford Street, London, W.C., and 13-15, Frederick Street, Edinburgh.

BOOKS on Spain, her arts and buildings, are just now falling on the reviewer's table as thick as leaves in Vallombrosa, and each is so good of its kind that we trust that they are all getting public support.

Mr. Hutton is anxious that his "Cities of Spain" shall be judged simply as literature, and not as an accurate record, and in his concluding chapter flouts some learned critic who caught him up on some question of date. Throughout the book the personal note is sounded loudly, indeed sometimes at the top of Mr. Hutton's voice, but none but a carping critic will think less of it for that. "I went to Spain," he says, "in ignorance and in love." We are very glad he went, for he has plucked out the heart of her tragedy, and created for us her atmosphere in a way that is more worth than a hundred volumes of your Dr. Dryasdust. Such a literary method has its dangers, however.

Mr. Hutton's sentences rush on with a verve that leaves us rather breathless sometimes, and we occasionally get only rhapsody when we should have been grateful for a little description. In the end, however, he achieves what we imagine is his main object, to make his readers love Spain and long to go there. We can imagine no more stimulating companion for a Spanish journey than this volume.

His architectural criticism is eminently sound, and we are sorry that the exigencies of space forbid us to quote him at large. He puts an unerring finger on the restlessness of all Spanish architecture, and lucidly compares the decline of Romanesque and Gothic, the latter dying "in the midst of a supreme gesticulation."

We are glad that Mr. Hutton is not afraid to approach his subject often from a devotional standpoint, and to speak his mind freely on matters that count.

It is altogether an absorbing book, and his forthcoming volumes on St. Francis of Assisi and on Rome will be looked for with an added interest by those who have taken him as a guide to Spain.

Mr. Calvert has given us another of "The Spanish Series," and an excellent book. As usual, the illustrations are the principal feature, and we can well believe that no single corner of Toledo has escaped the author's camera. Toledo is in contrast striking enough to Granada (Mr. Calvert's book on which we reviewed in December). The Moorish occupation "left no more than a scratch on its Moorish character."

As the home of the Mozarabic rite Toledo has a peculiar liturgical significance; and as the Jews, in spite of sporadic persecution, always held a notable place in its history, and

built fine synagogues, at a time when elsewhere they were being burnt, the religious atmosphere is varied and interesting.

All writers on Spain and on Spanish architecture are necessarily in debt to Street's writings, and Mr. Calvert has quoted judiciously. The book concludes with a chapter on that amazing artist, el Greco, who is a personification of Toledo, which he did so much to adorn.

One aphorism of Mr. Calvert's we cannot quite follow: "The artist does not find his matter straight from the springs of his brain; what he is able to see he sets down, and that is all."

This describes fairly one class of artists, but we need another category for such men as Blake, who painted as never man saw.

Mr. Leonard Williams's book is for the student, and reviews in admirable detail the whole artistic activities of Spain, except of course easel pictures and pure architecture.

He emphasises, and we think rightly, the fact that Spain, despite her treasures, has been and is really indifferent to the arts. She has drawn on her neighbours freely, with results sometimes extraordinary. The Moorish work, which penetrated almost everywhere, the less frankly Mussulman motives of Mudejar craftsmen, the German influences so apparent in the retablos of the fifteenth and sixteenth centuries, the Italian and Burgundian artists who here and there changed the face of the native art, all go to make up a marked incoherence which confuses one's outlook. This incoherence Mr. Williams has set out to unravel, and his admirable and full lists of craftsmen, his critical examination of the thousands of objects described, and the useful appendices and bibliography, make the three volumes a valuable storehouse for reference.

In the section devoted to furniture the author devotes considerable space to choir stalls and other woodwork in which the Spanish genius for figure sculpture is revealed.

While we agree that it would be absurd to rank such figures as the famous Saint Francis of Assisi (an admirable photograph of which serves as frontispiece to Vol. II.) with the world's treasures in bronze and marble, they are still precious as the highest expression of the wood-carver's art. Mr. Williams has wisely ignored the excesses to which the later plateresque work ran, and has illustrated Spanish art from its best examples, a very wise eclecticism.

## SHEFFIELD PLATE.

*Sheffield Plate.* By Bertie Wylie. (*Newnes Library of the Applied Arts*.) 9 in. by 5 $\frac{3}{4}$  in. pp. xix, 117. 121 illustrations from photographs and many makers' marks. 7s. 6d. nett. London: George Newnes, Limited.

SHEFFIELD PLATE is a possible thing for the comparatively poor to collect, and as guides are necessary in these matters, Mr. Wylie's book is a welcome aid.

Probably five out of six owners of Sheffield plate suppose it to be electro-plate, but old and with a copper instead of a white-metal basis. Mr. Wylie's desire that it should rather be called "copper rolled plate," a phrase which describes its making, is a counsel of perfection; but we fear "Sheffield" is too deeply rooted to be abandoned. The foolishness of speaking of "Queen Anne" Sheffield plate is sufficiently apparent when we are reminded that the rolling of silver on copper was not invented by Thomas Bolsover until 1742. Until about 1760 rolled plate was not used for much beside snuff-boxes and buttons, but by 1770 pewter was practically swept away by this humbler sister of silver. One Wright invented electro-plating in 1840, when his patent was acquired by Elkingtons, so the rise and decline of "Sheffield" plate lasted for less than eighty years. Our author deals in sufficient detail with the methods of making, and shows the development of edging from the



drawn wire to the later rich shell and mallow patterns. He points out that the silver shield is not a criterion of the best work, which often lacks it, and warns us against attaching too much importance to makers' marks. These were not allowed by law until 1784, by which time much of the admirable simple plate (called Queen Anne) had been made.

It is important to remember, too, that Sheffield plate produced no new designs or treatment, but followed contemporary and earlier silver. The various articles which may be sought are set out in a useful list, but we wish Mr. Wyllie had abandoned the name "bottle-stand" for "coaster," or for the other variant "wine-slide."

The illustrations are numerous, and reproduced to admiration.

#### THE WESTMINSTER TECHNICAL SERIES.

*India-rubber and its Manufacture.* By Hubert L. Terry, F.I.C. pp. 294.

*Liquid and Gaseous Fuels.* By Vivian B. Lewes, F.I.C., F.C.S. pp. 334.

*Electric Power and Traction.* By F. H. Davies, A.M.I.E.E. pp. 293.

*Coal.* By James Tonge. pp. 275.

*Town Gas and its Uses for the production of Light, Heat, and Motive Power.* By W. H. Y. Webber. pp. 275.

*The Westminster Series. Uniform. Each 6s. nett. 5½ by 8½ in. London: Archibald Constable & Co., Ltd., 10, Orange Street, Leicester Square.*

THESE are five volumes, printed in clear type on good paper, and adequately illustrated, in a new series of inexpensive technical handbooks. Their subjects hardly come within the purview of this magazine, which is restricted to a consideration of subjects on the artistic as opposed to the constructional side of architecture, and it is a little difficult to understand why we should have been favoured with them.

We confess that our knowledge of "india-rubber and its manufacture" is of the smallest; indeed, we doubt if the architect is ever called upon to consider it in an artistic sense, save in the way of floor tiles. But on the authority of an old planter, who is Managing-Director of three rubber companies, we are enabled to say that "it is very well written and should prove of value to all people interested in the subject."

Professor Lewes being one of our authorities on the chemistry of gases, it is hardly necessary to state that his latest work will be a valuable addition to technical literature. Though his present subject is liquid and gaseous fuels, he finds a difficulty in divorcing them from the subject of solid fuel, in most cases the parent from which they have sprung, and his first three chapters deal at some length with the science of combustion; fuel, its formation and composition; the determination of calorific value—more particularly, in fact, with solid fuels. The differences between the Russian and the American crude petroleums are discussed at some length, and the author then proceeds to consider the various uses of liquid fuel for power production. The two following chapters deal with the "Manufacture of Coal Gas," "The Use of Coal Gas for Heating and Power." In this latter chapter are some useful notes on gas burners and gas stoves. The results of the author's investigations and experiments with the latter should be read by all architects. The discomfort, if not positive danger, of many of the forms of gas stove, especially those of the condensing or flueless type, is duly emphasised. In regard to this type, Professor Lewes states concerning some trials of this class:—"Whether the gas was consumed in a flat flame or a bunsen burner near the floor level, or whether it was consumed

in a regenerative or condensing stove of the most costly and complicated pattern, in all cases the result was the same, and if the user does not mind hot foul air and injury to his health, a few bun-en burners on the floor is the most effectual form of stove that can be used." The high efficiency as regards heating and gas consumption "accounts for the popularity of this class of stove, but it cannot be too strongly urged upon the public to use them only in halls, passages, or workshops where ample ventilation can be relied upon, and never under any condition to admit them to the dwelling-rooms of a house." The other classes of gas stoves were more extravagant in the amount of gas consumption, those aiming at the production of radiant heat (the most sensible class from a hygienic standpoint) wasting about 50 per cent. of the heat up the chimney, and the third class, having a hot-air chamber or a length of flue to heat the air, varied very much in gas consumption, and with them it is impossible to prevent the carbon monoxide, the most deleterious product of incomplete combustion, from escaping through the thin iron plates of which these chambers or flue-pipes are constructed.

Succeeding chapters deal with "Water Gas," now so largely used for admixing with and cheapening coal gas, "Poor Fuel Gas," which includes the modern producer gases—both these being more of engineering than architectural interest—and in the final chapter Professor Lewes discusses the fuel of the future. The rapid exhaustion of the world's coal and oil supplies points to the utilisation of the immense peat deposits at a not very distant date. The decay of steam for power purposes in competition with the internal combustion motor, and the centralisation of power production, are other prognostications. Professor Lewes looks for a day when coal gas will be produced at the pit's mouth, mixed with water gas from the coke produced in the first process, and distributed under pressure to great distances at a selling price of under 1s. per thousand feet. The use of alcohol, produced from potatoes, for internal combustion is also favourably regarded, but the author points out that alcohol is so hampered by State regulations as to be practically doubled in its economic price, and its utilisation for power production is practically prohibited. Altogether a very interesting and lucid work.

Mr. Davies's volume is far too special in its application to warrant extended notice in these columns. His thesis is the modern application of electricity for various power purposes, some amount of technical and scientific knowledge on the part of the reader being requisite to appreciate the work. It should be found valuable as a concise summary of recent developments in electrical power production for tramways, railways, canal and colliery working, as well as for factories and workshops.

Mr. Tonge writes informingly about coal, its formation, characteristics, heating qualities, and uses. Our knowledge of this useful mineral is confined, however, to burning it in a grate, and our interest is limited mainly to the current market rates for it. So far as we are able to judge, this is a very useful manual, and since it came into our hands our knowledge of coal has considerably increased—much to the disgust of acquaintances to whose bookshelves Mr. Tonge's volume would be a welcome addition.

Mr. Webber's position as staff instructor and lecturer of the Gas Light and Coke Company entitles him to the position of an authority, and his book may be found useful by architects for the excellent notes given on gas lighting for rooms, with particulars of the ratio of floor space and height to candle-power, &c., and also for further notes on heating and on cooking by gas. Mr. Webber is much kinder in his remarks about the flueless gas-fire than Professor Lewes, but on this point we are inclined, after experience of all kinds of gas-stoves, to side with the Professor. The gas-fire made up in the ordinary grate is undoubtedly the best one; and we are glad to note that Mr. Webber confirms us in this opinion.



**ETCHINGS AND DRAWINGS.**

*The Etchings of Rembrandt.* 11½ in. by 8¾ in. 61 Plates, with introduction, bibliography, and chronological list. By A. M. Hind. pp. 35. 7s. 6d. nett.

*Drawings of Michael Angelo.* 11¼ in. by 8½ in. 46 Plates with introduction by E. Borough Johnson, R.I. pp. 14. 7s. 6d. nett.

London: George Newnes, Ltd., Southampton Street, Strand.

FOLLOWING rapidly on the issue of Professor Baldwin Brown's "Rembrandt," reviewed in our December number, this volume dealing only with the master's etchings is a valuable addition to the libraries of art-lovers.

Mr. Hind's introduction is brief and lucid. He emphasises Rembrandt's position as the supreme master of the art of etching, and brings out the immense advance which he made on the simple line-engraving of Dürer and Lucas van Leyden.

In etching, as in drawing and painting, Rembrandt shows his almost miraculous variety and control of technique, and his ceaseless efforts after improved methods. Mr. Hind divides the etchings into three main periods, the first characterised by the pure etched line with a consequent delicacy of effect, the second by strong chiaroscuro, chiefly attained by interlacement of line, the third by a vigorous use of dry-point, and a rendering of tonic values by inking the plate in printing instead of relying on close hatching. The last method is of a summary kind, which needs the artist to handle the printing as well as etch the plate, and is a kind of painting in ink which needed a genius like Rembrandt to show the way. Mr. Hind is very informing on the question of "states" and other points interesting in the consideration of the development of the master's methods. The "Rembrandt drawing at a window" of 1648 forms the frontispiece and is in photogravure. The remainder of the plates are printed from half-tone blocks. This is, of course, the only possible method for a book at a popular price, but it is in the nature of things that nothing but photogravure can do justice to an etching, for half-tone darkens the whites. If one compares, for example, the great photogravures in "Vereeniging tot bevoorderen van Beeldende Kunsten" of 1904, edited by Jan Veth (which very important publication Mr. Hind appears to have overlooked, as it is not given in his bibliography), one is impressed by the brilliant sky of "The Three Trees," by the magic light in the "Doctor Faustus," and the heavenly illumination of "The Three Crosses." The reproductions now under review veil these effects; but, save for this inevitable loss, the book is printed with the perfection we have come to expect in the art publications of Messrs. Newnes.

The volume of Michael Angelo's drawings is a delight to handle. It makes one realise afresh the colossal genius of the man who as architect, painter, draughtsman, and sculptor gathers up all the erudition, passion, and virile power of the Renaissance. England is rich in his drawings, and the majority now reproduced are from Royal, National, or University collections in this country. Where the originals are in red chalk the reproductions are also in red, a very attractive feature. Mr. Johnson, in his appreciation, writes with the technical knowledge of the practising artist and with the natural enthusiasm of one well able to value the work of so supreme a master.

**THE BUILDERS OF FLORENCE.**

*The Builders of Florence.* By J. Wood-Brown, M.A. With seventy-four illustrations by Herbert Railton. 9½ in. by 11½ in. pp. viii, 423. 18s. nett. London: Methuen & Co., 36, Essex Street, Strand.

"YOU are to know," says Izaak Walton, "that there are so many sorts of flies as there be of fruits," and the same holds

good of reviews. There is the review which carves out solid extracts from the volume and then dissects them more or less conscientiously; there is the review that writhes and twists uncertainly when dealing with the main story, but pursues side issues to the bitter end; there is the review which is concerned only with the author in relation to his book, telling us what, in the opinion of the reviewer, the author *ought* to have said in place of what he *has* said—and this sort generally concludes with a plethora of suggestions as to how the author should write his next volume in order to escape the annihilation which is dimly threatened; and finally there is the review which endeavours to stand between the book and the public to whom it is addressed, in the character of a well-wisher to both. Something partaking of the nature of all these is called for by "The Builders of Florence."

We must confess that the title misled us, though the fault was entirely our own. In our conception of the building art we had come to regard such matters as concerning only the architect and those who work under him. Mr. Wood-Brown has corrected that notion, and we are grateful. He begins with the people whose spirit is expressed in the buildings of the city; and like a skilful general he builds his roads before proceeding further. In his opening chapter, which is somewhat cryptically entitled "The Substance," we are given a lucid essay on the geographical situation of Florence, together with the several Roman roads which converged upon this point, thus marking it out in comparatively early days as a position of such importance as to justify its self-chosen name of *Piccola Roma*. This "Substance," be it noted, does not as yet occupy itself with architecture, and throughout the two ensuing chapters on "The Spirit" and "The Form" we seek in vain for something more nearly concerning our own sphere of interest. Herein, perhaps, lies the chief value of the book; for, with the single exception of a somewhat fanciful suggestion that the extraordinary vicissitudes through which Florence in common with all the other States of Mediaeval Italy passed between the foundation of her Republic and the supremacy of the Medici may be due to the existence of a secret yet powerful society,<sup>1</sup> the author has carefully devoted his opening chapters to a critical survey of the Florentine State, its people and their commerce, before embarking upon his account of their buildings. The buildings are to be viewed as the outcome of the requirements of the age, limited by local conditions and materials; not as a series of works evolved by more or less isolated *individuals*, treading consciously or unconsciously the path that leads to what we call a "Style." This we take to be the message of "The Builders of Florence."

"It is a natural progress of ideas which leads from Politics to Architecture; for, as we follow, it is but the Form we are pursuing still in a further, a more material manifestation," writes the author; and thus, with Chapter IV., we at last reach the field of Florentine Architecture. Here, alas! we have to follow Mr. Wood-Brown at a break-neck pace in chase of a theory. He tells us that "the original building unit in Florence, as elsewhere in Italy during the early Middle Ages, was the tower," a proposition which no one who has studied the subject will be inclined to deny; but when we find that nearly all the various classes of building which adorn a city are to be reduced to a conglomeration of tower-units disposed according to fancy, we begin to suspect that the author has

<sup>1</sup> "We have called the Maffia a strange phenomenon, but its strangeness need not make us suppose it singular, or confined to the island with which its name is now associated. Many hints lead us rather to suppose that the mainland has seen the like, and that much of Italian history, in its frequent obscurities, might be cleared up by supposing the existence of such a state of things. How then if this be the clue to the perplexing story of Florentine government?" (pages 50, 51).



been given the "gift of eyes" even as the disciples of old received the "gift of tongues." We gather that the church builders of Florence did not set to work in the way that we have learnt; their sanctuaries were not planned according to the requirements of the ritual of the Mass; their choirs were not schemed for the exact purpose of accommodating a given number of clerics; nor, when the spacing of the nave bays and the rise of the arches had to be determined, were they in any way affected by the necessity of providing room for processions and height for the carrying of banners. It was merely a question of tower-units. It is the solid vaulted substructure of the tower which is carried over "chancel, transepts, aisles, and nave in a gradual progress that truly prepared for the later triumph of the gothic style" (p. 119). The early Florentine builders, then, had never heard of the Basilica of Constantine, or of Caligula's Palace, or of the Baths of Caracalla; or if they knew of them, preferred to shut their eyes to all that had been done in the mighty days of Rome, and to sit down quietly at home, building up their tower-units like a child with his bricks into whatever form suggested itself. And the gothic work of Northern Europe is to be traced to its source in a land which notoriously rejected the style and would have none of it. All this, it may be, is not what the author would have us understand, but it is the clear inference which is to be drawn from his words. Having disposed of the ubiquitous tower-unit in so far as it touches house-building, the isolated Campanile attracts his notice, standing "free on its own independent site. But presently it moves nearer, becomes part of the church itself, and in situations almost infinitely varied. . . . In this new situation the vault of these towers was suggestive. Its plan pointed to a series of surrounding bays in which it might repeat its characteristic feature till the vaulting was continuous, and the whole church roofed in, not with wood, but with stone. Hence an ecclesiastical development of the vault exactly answering to the civil. We cannot help noticing how closely the Loggia dei Lanzi, for example, corresponds with the aisle of a church, and naturally if, as we suppose, both rose from the same origin. From its nook between transept and chancel the tower developed the vaulted chancel-aisle and *chevet*; from the west it threw bays along the aisles of the nave; from its place at the door it developed a porch across the front, the exact ecclesiastical equivalent of the secular *Loggia*" (pages 119, 120).

So, when we are led on to contemplate the church of Or San Michele, we suspect in advance that it is nothing but a thing contrived out of tower-units; nor are we disappointed. The history of this remarkable building it does not lie in our province to tell; but if our remarks are to carry weight we must briefly refer to the leading facts. There had stood upon this spot a church dedicated to St. Michael which was pulled down in or about 1239, to make room for a grain market. In the Loggia then erected there was a picture of the Madonna painted against one of the pilasters, by which, according to Giovanni Villani,<sup>2</sup> many wondrous miracles were wrought in the year of grace 1292. The Loggia was burnt down in the civil broils of 1304 and remained in ruins for many years. The virtues of the miraculous picture, however, still marked the spot as one of deepest veneration, so that when, in 1335, it was determined to rebuild the Loggia it was almost natural that a splendid shrine for the Madonna should form a portion of the scheme. This is the design which our author with great facility dissolves into a collection of towers. "The first purpose it must fulfil was that of a market and a store for grain, and in this direction there was no want in Florence of a recognised building type ready to be chosen and developed here. The characteristic sale-room of the city . . . was the vaulted basement of the tower"; and after what we have

already read we are fully prepared to be told that "this then was the building-unit for the purpose in hand, which only needed multiplying and slight modification to meet the larger public and civic needs of the case. Or San Michele then is, in essence, simply a close-set group of six such towers; their united basements forming an open vaulted Loggia, and their first and second storeys a sufficient grain store" (page 183). One more reference, and we have done with these impertinent towers. The climax is surely reached when we read on page 188 that "every continuous vaulting, whether of Church or Loggia, may safely be traced back through all the lines of its development to the simple vault that roofed the basement of the early towers." If this is not what we have already said with regard to tower-units and nursery bricks it is something very like it. Let those who have written our architectural histories and spent much time and ingenuity in tracing the complicated types of vaulting back through sexpartite and quadripartite forms to the interpenetration of two barrel vaults and thence to the simple expansion of the semi-circular arch hide their diminished heads! So new a theory, and one moreover which wilfully ignores the influence of classic remains—we leave out of count whatever lingering tradition of Roman methods may have survived the successive devastations of the barbarian invaders—cannot really be taken seriously. We cannot blind ourselves to the fact that the Romans employed groined vaults of considerable span long before the Florentines thought of juggling with their tower-units, and it does not seem likely that a pre-eminently intellectual race of men should have been hide-bound where, as the author seems to maintain, there was no precedent to be observed, and so devoid of invention as to make one form suit all purposes. As well may we take a kitchen table and call it the table-unit of furnishing, adding a back for our chairs, a mattress for our beds, and whittling down the legs to make our stools.

It is not our wish to detract from the value of Mr. Wood-Brown's volume: it is rather because we so heartily endorse much of what he says that we regret these lapses into clairvoyancy. He has put the matter of decadence of style, for instance, into words which are worth remembering by all who are engaged in the practice of architecture. He is speaking of Sta. Felicità, and while doing so refers to the barocco style. It is not this, however, which attracts our attention, but his summation of the causes which have led to the decline of each succeeding style. "Such successive decadences of the building art from its great styles have a common mode of self-manifestation which we begin to perceive; they agree in their abuse of curved lines. That there is a true and noble use of curvature in this art none will deny. This is seen, not only in the arch and dome, with all their charm, but even more subtly in the Greek temples, where every line, almost, of base and column, of frieze and pediment, is just enough curved to seem, by virtue of perspective, absolutely straight. Such subtlety gives a life to these architectural lines which without it they could not possess, and by its grace the eye is charmed, spellbound in beholding the invisible. So to use the curve demands almost inconceivable self-restraint in the designer, lest, at the least exaggeration, that which should have been vital to the building become fatal, or rather mortal, stamping it with the clear signs of decay" (p. 236). As an instance of this in the Romanesque he mentions the cathedral of Pisa, where the "architecture of the façade is clearly Romanesque that has seen its best days and fairly entered on the path of decline." Then, "It were easy to follow the matter out through the later decay of the Gothic, and to show how the Flamboyant manner, as its very name denotes, lived in a lavish corruption of the double curve . . . the famous 'line

<sup>2</sup> Giovanni Villani, *Historia Universalis*, in Muratori, *Rev. It. Script.* vol. xiii, Lib. vii, cap. cliv.



of beauty' . . . and that even the Perpendicular, amid all its rigidity, lifted high the fatal sign in its fan traceries."

With all this we are heartily in agreement, and we regret the more that the pages which are devoted to wild theories were not reserved for further comments of this nature. His view of Brunellesco's dome comes to us as something rather novel; for he shows us, with every appearance of probability, that the prototype of the cupola which dominates the city is to be found, not in Rome, but in the baptistery or church of San Giovanni, in Florence itself. "Substantially, constructively, it is the church of San Giovanni expanded and lifted in an apotheosis half-way to heaven."

We have said enough to explain the scope of this book, but we wish to emphasise the fact that its strongest point lies in the manner in which the author clears the way before treating of each successive building. Before Ognissanti came to be built the *Arte della Lana* existed: therefore we have a well-thought-out excursus into the history and aims of the Guild before we are shown how the intentions of its members were fulfilled in their church. This is surely the truest course to adopt in describing architecture and the expression of man's requirements in concrete form; and this is the method Mr. Wood-Brown has chosen in his several chapters. We may regret the total absence of plans which would often have been of assistance in following his arguments. He persists in seeing tower-units as in a troubled dream; and in treating of the façade of San Stefano he again sees in the arch and lintol over the main entrance the horseshoe form which attracted his attention some years ago.<sup>3</sup> It may be accidental, but Mr. Railton's drawing of this façade unduly emphasises the very lines upon which the author bases his theory, making what are in reality mere surface scorings appear as distinct joints in the masonry. We have devoted too much space to tower-units to be able to follow up this second vision, but it may be noted that Mr. Wood-Brown falls back for support on those researches of Mr. W. H. Goodyear into *Architectural Refinements* which, we believe, are very far from being universally accepted by students.

Those who wish to study the beginnings and *raison d'être* of Florentine building will find this book of the greatest service, and the many illustrations in the familiar style of Mr. Herbert Railton, while falling below his own standard of excellence by reason of a certain obviously hurried filling in of the shadows, do much to render the volume a desirable possession.

#### THE STATELY HOMES OF ENGLAND.

*In English Homes: The internal character, furniture, and adornments of some of the most notable houses of England historically depicted from photographs taken by Charles Latham; the letterpress edited and an introduction written by H. Avray Tipping, M.A. 16 in. by 11 in. pp. xl, 436. Profusely illustrated. 42s. nett. London: "Country Life" and George Newnes, Ltd., Tavistock Street, Covent Garden, W.C.*

If anyone should so greatly dare as to attempt a history of the state of public taste in this country, and the causes of its undoubted growth in the right direction, no small meed of praise will be accorded to *Country Life* for its share in making popular the architectural beauties of our great English Homes. In the apportioning of such praise the lion's share must fall to Mr. Charles Latham, for it is by his splendid photography that week by week *Country Life* has been able to set before its public a series of pictures which it is no exaggeration to say are unequalled. There is a sort of architectural photography which is impressionistic, which either

despises sound technique and is incapable of it, or deliberately rejects it as inimical to the pictorial effect which is sought. With such manifestations of photographic art we have no quarrel, but they regard buildings as pictures rather than as architecture, and indeed often win their most notable effects from subjects which in themselves have no sort of architectural merit. Mr. Latham's work has the supreme advantage of invariable faithfulness. When he can give us a photograph which is a picture in its own right and without sacrifice of record, he does so, and we are the better pleased, but always he gives us a record. However dark the timber roof of an old and dimly lighted hall, the deepest shadows are transparent and we see the detail.

It is impossible for us to describe this fine series of great houses. Some are well known, others but little, but all have some feature of interest.

The general scheme of the book places the gothic and Elizabethan houses at the beginning, and we move through the seventeenth and eighteenth centuries as the pages turn till we arrive at the last chapter, on Marsh Court, the work of Mr. Lutyens, and very pleasant it is to see this strong English building so adequately illustrated.

The general descriptive matter of the book is sound, but calls for no special remark. The introduction by Mr. Tipping is a general survey of the development of the larger sort of domestic architecture, and is a well-balanced review, free from the technicalities inappropriate for the lay public, but sympathetic and informing. Modern architecture he dismisses in rather cavalier fashion, referring only to Mr. Lutyens as a "clever architect"—rather a cruel phrase, that. We think that in such a survey some word might have been given to the work of Eden Nesfield, Devey, and Mr. Norman Shaw.

However, that is a small blemish on a fine book which is perhaps even better than the earlier volume of the same title. We wish every success to it, and to the proprietors and editor of *Country Life* in their continual picturing of all that is best in English domestic architecture.

#### THE BRITISH ARCHÆOLOGIST ABROAD

*Papers of the British School at Rome: Vol. iv. 10½ by 7½ in. pp. xi, 296. Plates xxxviii, 9 Illustrations in text, 3 maps. 31s. 6d. nett. London: Printed for the subscribers and sold on their behalf by Macmillan & Co. Ltd., St. Martin's Street, Leicester Square.*

THIS admirable and scholarly volume is proof, if any were needed, of the vitality of British archæology abroad. It has often been alleged that France and Germany have outstripped us in the elucidation of classical antiquities. This was probably a fair criticism in years past, and we doubt whether even now there is the wide intellectual and sustained vigour in English that there is in foreign research; but such students as the contributors to this volume have almost wiped out the reproach.

Mr. Thomas Ashby, the Director of the School, continues his erudite report on the classical topography of the Roman Campagna. Mr. Sidney J. A. Churchill contributes a most interesting study of the Goldsmiths of Rome under the Papal Authority, a considerable achievement for our Consul at Palermo. Mr. A. J. B. Wace returns to ground where he has already won a great reputation in his "Studies in Roman Historical Reliefs." Unhappily we have no space to set out in detail his most interesting conclusions. A short note on an ivory statuette in the British Museum by Mr. A. H. S. Yeames, the Assistant Director of the School, gives a welcome touch of change to the series of papers, and Mr. T. E. Peet's paper on the "Early Iron Age in South Italy" closes an admirable volume.

<sup>3</sup> See the ARCHITECTURAL REVIEW, Vol. XIII, p. 71.



**FOR THE DRAWING-ROOM.**

*London Parks and Gardens.* By the Honourable Mrs. Evelyn Cecil (Alicia Amherst), Citizen and Gardener of London. With Illustrations by Lady Victoria Manners. 10½ in. by 5½ in. pp. x, 384. 25 plates in colour and 14 illustrations in text. 21s. nett. London: Archibald Constable & Co., Ltd., 10, Orange Street, Leicester Square, W.C.

THIS is a book for the drawing-room table, and of such one does not ask more than that it shall be agreeably and accurately written. Mrs. Evelyn Cecil is an authority on gardening, but the gentle art of making books demands special qualifications, and some of these seem to be lacking here. Such writers as Evelyn and Pepys are freely quoted, but other phases of English social life, where it touched the parks of London, are somewhat carelessly handled.

Talking of duelling, Mrs. Cecil tells us that Captain Macnamara was killed by Colonel Montgomery, who was tried for his life, but acquitted. The fact is that the Captain killed the Colonel, as may be gathered from the *Annual Register* of April 1803. The duel arose out of a dog fight, and it may be of interest to add that Thomas Weaver, a painter of animals, notes in his diary of 1804 that he did a picture of the Colonel's dog for the Colonel's mistress (one Mrs. Biggins by name)—surely an odd tribute to his memory.

Mrs. Cecil is interesting on the subject of the London squares. She rightly describes the statue in Queen Square, W.C., as being of Queen Charlotte, whereas it is generally called Queen Anne. She refers appreciatively to the charming formal garden laid out on the roof of the electric power station in Duke Street, Grosvenor Square; but why is not the architect, Mr. Stanley Peach, given credit for it? Writing of Ruskin Park, Denmark Hill, she says "The name, which has an Art Nouveau sound about it," &c. This is a queer label for John Ruskin; he will be accused next of Whistlerian impressionism.

In the bibliography the dates of the books are given as being those of the editions consulted. Mr. H. B. Wheatley has had a long and honourable career as an author, and Mrs. Cecil draws freely on him. It is hardly fair to return evil for good by setting down in cold print that he published books in 1715, 1817, as well as 1893, &c. *Vita longa, ars brevis.*

Of the illustrations it would be difficult to say much by way of praise. Many of the plates are very crude in colour, but perhaps that is a fault of reproduction. Others are greatly out of drawing, and the sketches in line are amateurish to the last degree.

As a book of reference it will be useful, and no doubt a new edition will put right the inaccuracies which are difficult to avoid.

**FOOD FOR ECCLESIOLOGISTS.**

*English Church Furniture:* By J. Charles Cox, LL.D., F.S.A., and Alfred Harvey, M.B. 9 in. by 5½ in. pp. xvi, 397. Illustrations, 121. 7s. 6d. nett. London: Methuen & Co., 36, Essex Street, W.C.

THIS new volume in "The Antiquary's Books," of which series Dr. Cox is also the general editor, fully maintains the high repute of its predecessors. Dr. Cox is one of our ablest ecclesiologists, and he and Mr. Harvey have collected a mass of valuable information of great importance to antiquaries and architects. The scheme of the book is to deal first with the origins and uses of each item of church equipment, e.g. the altar, reredos, paten and chalice, pyx, rood-loft, font, piscina, bench, &c., then to describe the more notable or unusual types, and to finish with a list of ancient examples, classified

under counties. The whole work represents a vast amount of research and knowledge. It is of course not a difficult task to find mistakes. For example, Dr. Fryer's monograph on lead-fonts is largely drawn on, and very properly taken as the basis for the section dealing with this branch of the subject; yet the Woolhampton font, which Dr. Fryer does not give, is stated to be of lead, whereas it was destroyed sixty years ago. The splendid thirteenth-century painted chest at Newport, Essex, is described, with its band of open tracery in lead, but it should have been added that this tracery is all a restoration from a scrap at South Kensington Museum. These little defects, which will doubtless be corrected in a new edition, serve, however, but to throw into relief the outstanding excellence of a really notable compilation. The authors have done great service in setting out plainly the uses of the various fittings. We are glad they have severely dealt with the silly superstition current in most amateurs' minds, that the rood-loft in parish churches was the place from which the gospel was read. This arose from confusing the parish rood-loft with the pulpitum of monastic quires, which pulpitum, moreover, is distinct from the pulpit, and is, roughly speaking, a great loft on which an altar often stood. One very melancholy reflection is uppermost on closing this book—the fearful devastation wrought by the "restorers" of the fifties and sixties. English church architecture paid a terrible price for the gothic revival. There is a fine index of seventy-five columns, truly a pious work; but we think a valuable addition for a new edition would be a bibliography of the hundreds of monographs and papers to which reference is made.

The book has also a practical value to the practising architect, in suggesting appropriate legends for fonts, pulpits, and the like, and in giving historical authority for various unusual and eminently practical forms of church furniture and fittings, which perhaps would be more freely used if it were known that tradition supported their employment.

**THE RELIQUARY.**

*The Reliquary and Illustrated Archæologist: A Quarterly Journal and Review.* New Series, Vol. xii, 1907. 10½ in. by 7½ in. pp. 292. Fully Illustrated, 12s. nett. London: Bemrose & Sons, Ltd., 4, Snow Hill, E.C., and Derby.

THE death of Mr. John Romilly Allen, F.S.A., until July last editor of *The Reliquary*, has left a gap in the ranks of archæologists that will be widely felt; but Messrs. Bemrose may be congratulated on having secured the distinguished ecclesiologist Dr. Charles Cox to fill his place in the editorial chair. The volume for 1907 maintains the high standard of this publication, and covers a wide field which ranges from pure archæology like the account of the Bronze Age Barrow at Manton to the more popular but not less able "Story of the Tobacco Pipe."

Amongst the architectural articles are "Detached Wooden Belfries," "St. Michel d'Aiguilhe, Puy en Velay," both by J. Tavenor-Perry. For the rest we are impressed by the number of papers contributed by ladies, and by their excellence. Amongst the learned societies that live at Burlington House, the Society of Antiquaries is distinguished by the title of "The Old Lady of Burlington House," and perhaps in revenge excludes the gentler sex both from its fellowship and its meetings. While we express no opinion as to this rule, it may at least be said that by their achievements ladies have established a very clear right to be considered serious students.

*The Reliquary* has an admirable index, but we think it needs also a table of contents giving the titles and authorship of the articles.



THE ARCHITECTURAL  
REVIEW, MARCH,  
1908, VOLUME XXIII.  
NO. 136.





THE CLOISTERS, LETCHWORTH, GENERAL VIEW. W. H. COWLISHAW, ARCHITECT.  
*See page 198.*

*Photo : Campbell-Gray.*



## Notes of the Month.

*Vanishing Twickenham—The Palazzo dell' Arte della Lana, Florence—Two Studies by Sir James Thornhill—Crosby Hall—The County Hall Controversy.*



This is scarcely possible to describe the change effected in the old-world suburban village of Twickenham by the opening of the tramways; the main street has an air of confusion, architecturally speaking, and the rebuilding, which includes several handsome structures, notably the bank at the junction of the roads, is on a scale which reduces the little old Caroline and Georgian houses, with their tiled roofs and slightly overhanging "first floor" storeys, to insignificance. The little street nearer the river yet remains, with even quainter and more modest fronts—a street which Pope and Swift and Horace Walpole must have known so well. House after house, however, has been deserted by famous residents, among the last to go being the exiled princes of the House of Orleans. A feature peculiar to Twickenham is that the main road passes the "back front" of several riverside houses; under it tunnels have been made to connect these gardens with others, virtually continuations, across the road. This is the case with Radnor House built in the eighteenth century by an Earl of Radnor, modernised about 1841, and now the property of the District Council; this has saved its garden from the builder—the garden whose "whimsical jumble of statues, obelisks, and Chinese temples," caused Horace Walpole to dub it "Marland." Close by is the curious structure, half old English house, half Swiss chalet, "with a Chinese-Gothic tower," known as Pope's Villa. But it is not the house built by the poet; this was pulled down in 1807; it is near but not quite on the former site; his famous grotto was another instance of a tunnel under the road, lined with shells, spars, and crystals, and used sometimes as a *camera obscura*.

Most fortunate is it that Strawberry Hill—the "fantastic fabric, the romance in lath and plaster," of the man who has immortalised Twickenham—should still stand where it did, a remarkable testimony to Horace Walpole's courage in reviving Gothic, or rather a taste for Gothic, in an age which had forgotten it. He wrote to Sir Horace Mann early in 1750 that he

was "going to build a little Gothic castle," it was to stand "in about fourteen acres, with a terrace the whole breadth of his garden": he was his own architect in an age when such an accomplishment was still not unusual, and accompanied by Bentley as draughtsman, travelled through a large part of England to study Gothic detail in cottages, manor houses, and cathedrals. The result was a rambling pile, low and picturesque, with Tudor chimneys, centred about a keep—a round tower flanked by a light French turret with a pointed roof, the whole at a little distance most effective. The part towards the high road is inferior, the detail justifying Macaulay's remark about its "pie-crust battlements." In our own time the building was much improved by Lady Waldegrave, a new wing of more substantial appearance was added, and its detail has no look of "pie-crust"; the result of a deeper study of Gothic and the styles derived from it—a study, however, to which Walpole greatly contributed. The place is now the property of Lord Michelham, who, it is to be hoped, will continue to live there, a few proprietors of the old sort helping unquestionably to preserve the entire river bank from the advancing army of villas—rather pleasant villas in colour, and otherwise satisfactory, but fatiguing to the eye when repeated with scarcely a variation for a mile together. At the St. Margaret's end of the village a land of gardens and avenues, with the fine but simple pile of the Royal Naval Female School conspicuous, is divided from the Old Deer Park by the river. The school building was raised by the late Earl of Kilmorey for a Thames-side *villa*, when the word was still used in the Italian sense. But between the old bridge and that which carries the railway, the Middlesex shore, now green and leafy, is threatened with another attempt at "housing" by building on flooded meadows. In truth, if the Thames at Richmond is not to be as the Thames at Hammer-smith, no time should be lost in saving it. And there is much characteristic architectural detail of the prosperous Georgian days, and some even of a later period, which might well be saved with it.

JOHN C. PAGET.





AN account of the improvements in the centre of Florence a few interesting old buildings were marked for demolition; but their danger raised not only a general protestation, but led, moreover, to the reparation instead of destruction of these artistic and historical structures.

One of these is the Palazzo dell' Arte della Lana (Wool Merchants' Corporation Palace), which is now to be seen in its primitive state, like a gem among other buildings of doubtful artistic beauty.

The Palace of the Wool Corporation dates from 1200, after the period when Florence was a prosperous business town; it was badly restored, then converted into a lodging-house, and finally quite abandoned and almost hidden by the old ugly houses of the Central Market (Ghetto). During the last century the Provost of the Church of St. Michael, near by, occupied the first floor, while the ground-floor rooms were converted into shops. In 1890 it was comprised in the general expropriation and was to be demolished, when a Literary Club (*Società Dantesca*) obtained this old palace for a trifle, on the condition that the club repaired the building.

The bad condition of the structure rendered necessary much research and work, which was entrusted to Henry Lusini, architect. Not only has he restored the general architectural line, which had almost disappeared, but he has reduced the windows to their primitive form and the battlements have been restored.

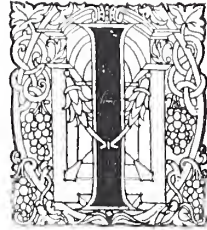
At the northern corner of the palace has been replaced a fine tabernacle, which for a long time had laid in a cellar of the Palazzo della Signoria; the twisted columns and the ornamental band under the fresco are modern, the rest is of the fourteenth century. The door leading to the first floor is surmounted by a coat of arms belonging to the family Masseni, of Siena, a member of which was for eight years President of the Corporation during its prosperous days. Near this door is the old and well-preserved roof, an interesting example of wood-carving in the thirteenth century.

Well worthy of mention is the opposite corner of the palace, which has been almost entirely rebuilt according to data found in the archives. It consists of a lodge formed by two round arches and three columns ended by very finely carved capitals of the second part of the fourteenth century. The two windows of the first floor of the lodge differ from the others; the window is formed by two trefoil heads with a thin mullion in the middle. Under the roof is an ornamental

frieze painted with geometrical figures, from which project the brackets supporting the eaves.

The reparation of the Palazzo dell' Arte della Lana has been a success, and the building has once more its original aspect and grandeur.

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IT is a matter of some surprise, considering the high position occupied by Sir James Thornhill as an architectural painter, that at the present day comparatively little interest is taken in his work. At country houses examples of his work yet remain unchronicled, while such of his paintings and studies as are well known to the public are hardly considered worthy of remark or criticism. Yet Thornhill is perhaps the one Englishman who was thoroughly successful in a branch of painting almost invariably entrusted to foreigners. At a period of English history when an unparalleled stimulus was given to building and decoration, when the standard of public taste was raised to a level never since surpassed, he succeeded in producing work which not only satisfied the critical judgment of his day, but which was more ambitious in conception and more excellent in technique than that of the numerous foreign painters, Verrio, Laguerre, and others, specially imported from the Continent to decorate the palaces and great houses of England.

Born in 1675 at Melcombe Regis in Dorset, of a good family, embarrassed with financial difficulties, Thornhill, while yet a youth, was sent up to London to study painting. He was placed at first under Thomas Highmore, the King's Serjeant Painter. By the end of the century he appears to have been expert enough in his profession to undertake commissions; for his sketch-book, dated 1699, in the British Museum, shows him to be at that date a talented and competent draughtsman. During the greater part of his working life, *i.e.* from 1708 to 1727, he was engaged on painting the ceilings and walls of the Great Hall at Greenwich Hospital; but it was within this period that, in addition to travelling in Belgium and Holland, he also carried out the other important commissions with which his name is associated—the interior of the dome of St. Paul's Cathedral, between 1715 and 1719; the ceiling of the Queen's State bedchamber at Hampton Court Palace, in 1715; and, at various dates, work at Blenheim Palace, Moor Park, Chatsworth, Easton Neston, Stoke Edith, Hanbury Hall, as well as at various houses in London, and in the chapels of Oxford colleges.





STUDY IN OILS BY SIR JAMES THORNHILL FOR THE CEILING OF  
THE GREAT HALL AT GREENWICH HOSPITAL. IN THE VICTORIA AND ALBERT MUSEUM.





STUDY IN OILS BY SIR JAMES THORNHILL FOR THE CEILING OF THE  
QUEEN'S STATE BEDCHAMBER AT HAMPTON COURT.  
IN THE SOANE MUSEUM.

The Soane Museum possesses an excellent study in oils painted by Thornhill for his ceiling at Hampton Court. By some strange oversight this study has always been described as a design for the ceiling at Greenwich Hospital, but it is obviously the preliminary sketch for the ceiling of the State Bedchamber at Hampton Court, which, from the Public Records, it is well known that Thornhill executed. The ceiling, moreover, follows the study very faithfully. The composition depicts Aurora driving her golden chariot from the sea, while the framework encloses portraits of George I, George II (then Prince of Wales), Caroline, Princess of Wales, and their son Frederick. An effect of relief and height is gained by making the centre light and the framework dark, a device which Thornhill often favoured.

The illustration of Thornhill's great work, the ceiling at Greenwich Hospital, here reproduced, is taken from the artist's study in oils now in the Victoria and Albert Museum. The work is an allegorical composition intended to be highly flattering to the meritorious reigns of William and Mary. The King and Queen are represented seated on a throne, attended by Concord, Peace, and Liberty, while on all sides Vice, in different forms, is being crushed by Virtue. In the finished ceiling the groups around the frame refer particularly to naval victories and scientific discoveries of the day; the *Blenheim* man-of-war is represented, as well as portraits of great scientists, with symbolical figures of the four elements, Earth, Air, Fire, and Water, and the principal rivers of England. This ceiling must be considered Thornhill's masterpiece. He seems here to have risen



to a height which hitherto had been beyond his reach. A certain harshness of drawing and crudeness of colouring characteristic of most of his work is fortunately wanting in this Greenwich ceiling, and, whether or not assisted by the happy lighting of the hall, the work blends itself into a splendid harmonious composition, as if time had thrown over it a veil of mystery.

OLIVER BRACKETT.

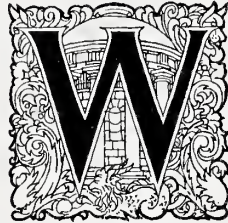


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**C**ROSBY HALL is announced as the subject of the ninth monograph of the Committee for the Survey of the Memorials of Greater London. Its authors, Mr. W. D. Caröe and Mr. Philip Norman, will without doubt present us with a fitting memoir of this last and beautiful example of our City palaces, and will have written the closing chapter of its somewhat chequered history. We cannot congratulate the people of London on the equanimity displayed when they see these glories of other days fall one by one to make room for the modern house of business—which cannot possibly find other sites?—but the architectural world will welcome the records of the great city merchant's hall, to admire if not to emulate. If the standard of the Survey Committee's earlier publications is maintained, the new volume should be of great interest and value. We understand that it is to include a fine series of measured drawings, lately completed, of all that remained, and a careful account of the buildings will differentiate the genuinely early portions from the "restored." As is the custom of the committee, this monograph will be issued free to all its members, and the surplus of the issue will be offered to the public at 25s. a copy. The annual subscription is one guinea for honorary members, while the "active" committee is not asked to subscribe, but obtains the publications in return for its services. The committee thus affords a splendid field for the energies of the young architect or antiquary, who is invited to make drawings or prepare monographs, which, if of sufficient value, will in due course be published. In the great task to which the members of the committee have put their hands they need, we are sure, all the skilled help that is available, and not less do they need the steady support of those lovers of London who will join their ranks and become permanent subscribers. The chief merit of the publications of this society in our eyes is the frankly architectural character of their records, which makes them at once practical, intelligible,

and useful. We hope the recent appeal issued by the friends of the committee, and including the names of the Marquis of Ripon, Lord Curzon, Lord Monkswell, Lord Balcarras, Mr. Walter Crane, &c., will meet with a wide response, and that we shall be enabled thus to see in course of time a comprehensive record of all the ancient buildings of London.

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**W**E cannot help thinking that the outcry against the accepted design for the London County Hall is, in all ways, deplorable. The disappointment of competitors not only in the final but also in the trial heat is natural and inevitable; but the dictates of decency and good order should limit the extent to which that feeling is publicly expressed. One may believe that the judgment of the Assessors has been misplaced, that the intrinsic merits of other designs did not receive full recognition, and that one's own design, say, was vastly superior to all the others. That belief is entirely pardonable, entirely accountable. But any attempt to work the natural chagrin of oneself and others into an organised attack on the Assessors' award is, to say the least of it, bad judgment. If architects do not respect themselves, how is it possible that they should expect the public to respect them? To that extent the etiquette that prevents one medical man from criticising another before the patient has practical as well as worldly advantages.

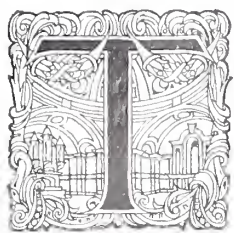
Quite apart from the practical or worldly aspect of this question, but not less deserving of attention, is, if we may say so, the sporting side of it. Each competitor had and took his sporting chance; he entered the competition with his eyes open, knowing the assessors and knowing the conditions. One may reasonably ask what grounds there now are for grumbling. It was once the boast of Britons that they could take defeat smiling; but the memory of several recent competitions leaves one with the impression that either this boast is now unfounded, or that architects are not Britons in the full sense of the word. This bickering and wrangling over each successive competition award leaves an unpleasant impression on the mind. It looks as if the character of Britons, and educated Britons too, was deteriorating. One can almost fancy Oxford and Cambridge wrangling over the umpire's award if it came to a matter of inches at Mortlake.

No, this controversy cannot redound to the credit of its authors. It is un-English, unwise, and it is not "playing the game."



# The London County Hall.

## The Final Competitive Designs.



THE business of the assessors in a competition is to discover the best conception of how to treat the problem given, and not to allow themselves to be too much hampered by the conditions advanced theoretically to the competitors. The man who can produce this can be safely trusted to carry out the real conditions when they are presented to him in an actual and tangible shape. I take this to have been the view of the three assessors in this case, and on this assumption their decision is beyond question.

I am afraid—had I been the assessor—I should not have had the courage to take so broad a view of the matter, and in the attempt to deal out justice to the last tittle, I should in the end have produced an injustice and defeated the true aims of the competition. I say this in self-defence, because in my attempt to review some of the plans I come clothed with some preconceived suppositions which I cannot shake off, and which must obstruct my attitude and my touch when I come to engage with them. I may as well state these suppositions, and so purge myself, if I may, of using undeclared standards in my endeavours at estimation. First of all, I feel very strongly that the site and its entourage have claims to be considered and accepted. As at present plotted, it has something of the shape of a cutlet, and three of its boundaries are, to all appearances, immovable. The river-front of course is, and so also is Westminster Bridge Road, and the south front of the new building ought to align with the latter. The line, dating from Great George Street, given by Bridge Street and the bridge itself is a very strongly marked line, and St. Thomas's Hospital's refusal to recognise this is a prominent irritation. Next: as there must, of course, be entrances to the new building on the south front, these should be on the Bridge Road level, and the front should seem to stand on and rise from that ground and not be submerged like its neighbour opposite with its access to it obtained by a bridge spanning the chasm below. Moreover, it seems to me to be outside question that there can be no carriage entrance from Bridge Street; the ordinary street traffic is too incessant and too crowded to admit of such an obstruction as this would make. Only people on foot should enter on this front.

That—considering what is likely to be the future of Belvedere Road—the east front of the new building should align with the general trend of the

street. Of course, to make a big open square in front of the east elevation would be a fine thing; but property across the road would have to be bought, and the expense added to the estimate of the total cost of the new County Hall.

Lastly, that notwithstanding the liberal accommodation to be provided for the councillors, the new building is mainly to be a beehive and a workshop rather than a palace—Somerset House should be the model rather than the Houses of Parliament.

These suppositions received a severe shock when I visited the Medical Hall and saw the twenty-three schemes for the new building. Ten ignored the general direction of the east and south boundaries entirely. Excepting Mr. Dawson's design, with a river-side entrance, and Mr. Lutyens' design, which requires water for barge entrances and dock traffic, these designs might be placed in St. James's Park, or anywhere where sufficient level area could be procured or constructed; they would, indeed, look better, since the entrance front would get some chance of being properly seen. Several competitors go so far in their block plans as to suggest how the Belvedere Road and neighbourhood should be re-shaped to contribute to the effective access to their east fronts.

The assessors, I gather from their selection of the final design, are of opinion that the building makes the site, and that a building should be rectangular—or perhaps that is putting too strong a construction on their choice, and that to stand four-square self-contained is a merit, is as much as I ought to impute to them. It is indeed a merit, and I can see that the Belvedere front could be made to give something of the effect of the shelter and dignity of a quadrangle, looking at it from the Bridge Road; but I hold that the direction of the bridge, in considering the south front, is too strong to allow any divergence of alignment to be tolerable. Only two competitors shared my view, and that but very imperfectly—Messrs. Warwick & Hall giving what might be called a circus effect, and Mr. Dawson an uncomfortable flexion. Why the first-named didn't make the chord of their curved front align with the Bridge Road must be explained by their not feeling this alignment a necessity: so that, really, I am left with a single supporter. And yet I would ask any of my readers to start at the Boadicea end of Westminster Bridge and walk considerably along, easterly, picturing to himself the new building as it sits on its own embankment, with its shoulder edged resolutely away from the bridge and its

traffic, and the kind of sullen dissociation that such attitude would imply. On a small scale, you have the effect of the Hospital—but on this side it will be on a much larger scale, and the disregard, of the bridge's direction more painful.

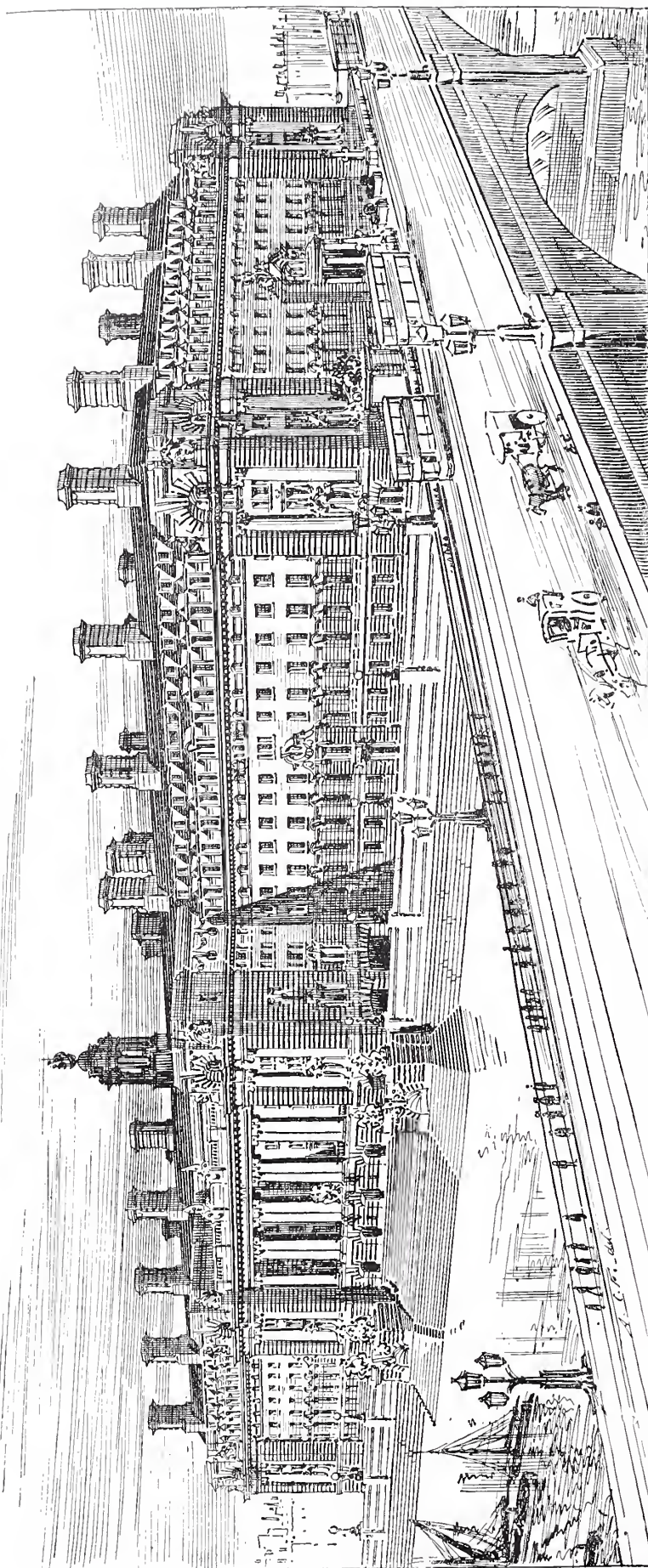
I am surprised to find three competitors proposing to put the main carriage entrance on the Bridge Road. Two of them—Messrs. Jemmett & McCombie (108) and Messrs. Gardner & Hill (114)—survived the winnowing process this arrangement notwithstanding; and yet it seems to me that it would prove a quite impracticable project. Mr. Dawson suggests an important entrance from the river—justifying in a measure, I suppose, the L.C.C. fleet of steamboats. Mr. Knott started out with a fine splash of steps down to the river level, which led to hopes that the chairman, aldermen, and councillors meant to have water processions with gilded barges, or (less antiquated) emblazoned steamboats. But, alas! these steps exist, and will exist, only on paper; the assessors, and even the architect, repudiating them as things of fancy and (though it seems an odd name for a flight of steps) mere water bubbles. Seventeen out of the twenty-three have agreed to make the main entrance in the Belvedere Road—with varying degrees of splendour. That of Mr. Atkinson's (123) has the most pomp, and is most theatric, but it requires an open space to do it justice; in a not over-wide street such scenic effort seems uncalled for.

The Assembly Hall seems to have been a general nuisance to each planner. Mr. Dawson and others on the one hand virtually incorporate it with the vestibules and adjuncts of the Council Chamber, making it available for receptions and so forth. Mr. Knott on the other hand fairly thrusts it outside, disconnected from anything belonging to the new building. It could be let to a strolling troupe of players or to a circus, and so earn something of a dividend on its outlay, but for the rest its vocation is mysterious, and its merit that it is so easily detachable. I hope it will disappear—it is too small to be impressive, yet there is enough of it to be an aggressive obstruction. Kick it away.

Most of the other competitors locate this perplexing item in the north-east corner of the site, looking like some stranded hulk—since the miserable thing has to conform to theatre regulations and can have no offices on top of it, or stores beneath it—lodging it there with a kind of malison, connecting it to the main building by some scraggy neck or other, feeling that its proper place is with the dead moons of yester-year. Either it was wanted in connection with the main building, or it wasn't wanted at all. Mr. Knott hints that it isn't wanted, and the assessors, I conclude, were of a mind with him.

If this competition is to be taken as representing the cream of the talent of to-day, I draw the reluctant conclusion that we are unprepared really to tackle so big a subject as this is in a fine architectural manner. Mr. Knott's scheme—the best of them all—is a good beginning—a good first preliminary sketch, and we may assume that a man who can do as much as this will be able to carry it out much further, and, let us hope, make a fine thing out of it. But the majority of the competitors have been so obstructed by the raging vortices of the conditions that, though there are many fine examples of planning, of wonderful attention to the preposterous minutiae stipulated for in the requirements, there is no example of a fine inspiration mastering the conditions in a large, good-humoured, imaginative way. Not every design is even an entity, and most seem well-composed agglomerations of not over-interesting motives treated in a gentlemanly tame way—with attempted emphasis by means of idle domes, minarets, and in one case a campanile. I have an uneasy sense that other nations—say the French—would have got something more living and stirring on the site. They seem able to disregard the infinite accumulations of vexatious pettiness that paralyse our architects—that reduce us to a quaking sense of responsibility even in the matter of providing an adequate supply of wash-basins for the clerks without overdoing or underdoing the provision—and so avoid the solemn and weighty way of saying nothing, which seems to characterise so much of our work. I am, I suppose, too much out of sympathy with the type of design shown by (say) 104, 117, and 101 (to take examples as they rise in my memory) to do justice to their architectonic qualities. They are clearly very ably planned, all proper care (except perhaps as regards the lighting and the airing) of the officials and the clerks has been taken, and yet—and yet—they are inhuman official buildings. I see them in the murky daylight of London (our commonest wear) brooding upon the riverside in a kind of grim discontent, unappeasable, because when all is said and done there isn't much to complain of. There is the absence of poetry—but then, should there be poetry in an immense official pile? There is the flicker of a smile about Mr. Lutyens's (115) conception, with its dock gates and barge landings, and the blocks of buildings overstepping the foot-way of the embankment on the river front have something very engaging in their beautiful proportions; but the smile fails to lighten the dour prose of the conditions. There is an anachronism lurking on the embankment, dancing about the features of the design, and playing the mischief with its entrails. Dark corridors, departments locked off, blocking through communication—these be prices





THE LONDON COUNTY HALL. PERSPECTIVE SKETCH OF ACCEPTED DESIGN.  
RALPH KNOTT, ARCHITECT.

that possibly might have been paid cheerfully in Samuel Pepys's day—but we live in a more complicated contact with our fellows now. It is the hard fact that we must make our own romance (if we can) in our own 1908 way, with our present-day conditions and materials, and it must be involved, not imported. I thought Messrs. Mackenzie's (119) plan was going to prove romantic—the great sweeps should look very impressive and also purposeful. But looking at it from the middle of Westminster Bridge—in fancy built—I think the flat-terraced inner curved podium some two storeys above the embankment, with the deep gulf behind it, from the abyss of which the farther and greater structure emerged concentric, would look anything but simple or intelligible, and the ditch behind seemed to swallow up the sense of substantiality that the podium offered to give me. It was as if the base of the building were to be served separately. The notion of great curves, on this particular site, seems to me admirable. Something like the Royal Crescent at Bath appeals to me as a possible solution, more by token that with such a form as that one could get the south front to align with the axis of the Bridge Road. Be the weather what it may, there is always perceptible and ever-changing gradation of light, shadow, and colour on a curved surface, which one could heighten by having reversed curves. I believe the T square and set squares stand in the way of our plotting curved forms of large radius—the drawing board offers an obvious resistance, and the centres of our curves betray a determination to find themselves outside its limits.

I think the colonnaded quarter-deck on which the councillors are to promenade—of the accepted design—will give me some of the romance I am looking for; but will it survive the sort of handling it is likely to get when the architect comes to close grips with the actualities of his problem and (with respect be it spoken) the Finance Committee?

His design, as I said before, can only be called a beginning; a counter wherewith to win the competition. I do not suppose the Council Chamber will be of the height and shape proposed, on more consideration. I doubt if internal corridors 240 ft. long and lit at the ends will be endured; it is a retrograde step on the accepted method of treating official arrangement. The external hall will, I trust, be whittled away, and I should imagine the crescent part of the east-front—the *raison d'être* of whose form was to shelter the Assembly Hall—will be differently treated; the assessors say that “the great projection of the centre portion of the river front requires modification,” and the author himself abandons the fine flight of steps into the river. So what the new building is to

be like lies in the Lap of the Gods and the councillors; all we know is that it must be re-designed.

Here comes in the inconsistency of a competition. Theoretically the competition is embarked on to discover the best plan and design to be carried out. To this end an enormous set of conditions, regulations, statements about areas, and the rest of it, is compiled, a suggested plan at some considerable expense provided, and an actual expenditure by the London County Council of £7,000 in cash, at lowest computation, in order to discover talent. To this expense must be added the expenditure of the nine and ninety other unsuccessful competitors, which, if we assess at half the figure which the Council considers proper remuneration for the successful candidates in the first heat, comes to close upon £10,000. Had the Council been strong enough to have selected an architect at the first instance, all this labour, this anguish of invention, and lastly, and quite leastly, this expense—had been saved. But it shirked this direct responsibility and put its duty into commission, paying £7,000 odd for this dereliction of its business. The answer that this competition has discovered talent of which they (and their advisors) were unaware is apparently valid. But had they nominated their architect and set him to work with all the assistance that their technical staff could afford, and all the confidence that they could disclose (vital and necessary conditions, but impossible to furnish in a competition), they would have got—what we may fairly assume they will in the issue get—the best building that could be devised to meet the case and do justice to the site, without all this cruel waste of labour, brain work, and money. Their architect, by the nature of the case, would not have been an unknown man; but then experience is of consequence, and he would have brought this together with his abilities to the task. The public, ignorant of what architecture really is, naturally underrates the value of experience, and is ready to back youth and liveliness against practice and resource. In a competition you may elicit the former qualities, and in this competition we have the assessors' word speaking unanimously for it that the design selected is “a fine design for the new County Hall.” It would be absurd in me to offer the assessors—the highest authorities on such matters that we possess—my cordial concurrence in their verdict, though I should like to; or express my recognition of the anxious task they must have had in estimating the various conflicting excellences of the competing plans. The desire to play scrupulously fair to all parties and the desire to discover the best design so far as the public is concerned, and not so far as the bundle of conditions or the unwritten laws of



official planning may claim, must have made the decision a difficult one. The problem presented was in some respects simple: a Council Hall with its departments in comfortable juxtaposition; an easy access for the public to all lawful offices and audiences; with a site sufficiently large to put the requirements on. But when one comes to view the twenty-three variations on this simple theme, it is surprising what a quantity of differences have been adopted, and to give comparative values to these harmonies and discords was not to be done easily. But I think there could never have been

any real doubt in their minds after the first winnowing had been made as to what should be the accepted design. The new building is to be of granite and Portland stone. I hope this matter of the use of stone—in this locality—will receive the consideration the question deserves. Neither Portland stone nor any other will stand the corrosion of the air in this district, and it will be unfair to posterity to hand over to it the grievous legacy of a building that has cost three-quarters of a million to be a further lasting tax on it in the matter of interminable repair and renewal.

HALSEY RICARDO.



*Photo: Russell & Sons.*

MR. RALPH KNOTT, THE SUCCESSFUL COMPETITOR.

The successful architect, Mr. Ralph Knott, is quite a young man, being only twenty-nine years of age. He was educated at the City of London School, and at the age of seventeen entered the office of Messrs. Woodd & Ainslie, architects, of Westminster, as articled pupil. After being a little over three years with this firm, he entered

the office of Sir Aston Webb, where he is at present. Like the generality of other young architects, he has given attention to open competitions, and though he has not before gained a first place, he was placed second in the competition for the Bristol Central Library, and second also in the competition for the new library at Malvern.

# The Late Edward W. Mountford, F.R.I.B.A.



HE death of Mr. Mountford, which occurred on February 7th, at the early age of fifty-two, has removed from the front rank of the profession a very able and distinguished architect.

He was born at Shipston-on-Stour, Worcestershire, in 1855, and educated at Clevedon, Somerset, so that most of his early days were spent amidst the delightful surroundings and charming architectural work of the West of England. Perhaps his early associations with the beautiful buildings in what is called the Broadway Country decided his career, at any rate he always retained his affection for that picturesque district, and his domestic work shows the same influence.

In 1872 he was articled to Messrs. Habershon & Pite of Bloomsbury Square, and it is perhaps not without interest to remember that among his contemporaries in this office were Mr. W. H. Seth-Smith and Mr. A. R. G. Fenning. He afterwards went into Mr. George Elkington's office, and was for some time with Messrs. Giles, Gough & Trollope. He commenced practice in 1881, and some of his earliest works, chiefly churches and schools, were carried out in conjunction with Mr. H. D. Searles-Wood. Not having a large private practice, he devoted a great deal of time and energy to competitions, chiefly for public libraries, hospitals, and convalescent homes.

In many of these he was successful, but the crowning success by which he made a name for himself came in 1890, when in an open competi-

tion for Sheffield Town Hall his design was placed first. This success was quickly followed by others; to mention only a few, Battersea Town Hall and Polytechnic; St. Olave's Grammar School, Southwark; Northampton Institute, Clerkenwell; New States House, Guernsey (this fine design was unfortunately never carried out); Museum and Technical Schools, Liverpool; and finally the new Central Criminal Court, Old Bailey, all won in competition in the short space of ten years.

The late John Brydon and William Young were not permitted to see the completion of the great works they had designed for the new Government Offices in Whitehall; but, although in bad health, Mr. Mountford was fortunately able to be present at the new Central Criminal Court when opened in state by H. M. the King in the early part of last year.

In connection with this opening ceremony it is pathetically interesting to recall an extract from his Presidential address to the Architectural Association in 1893:<sup>1</sup> "When a large public building is opened by Royalty, honours are showered upon all concerned with it excepting the architect, whose

name may or may not appear in next day's account of the ceremony along with those of the lesser officials. This is not as it should be or as it used to be, but it will not trouble the true architect who has had the delight of seeing the work grow under his hand from day to day, watching every moulding in the building as it is worked in the mason's shed, and who regards the whole thing as a child of his own and loves it accordingly. To him it is always a sad day when, a building being completed and opened, his official connection with

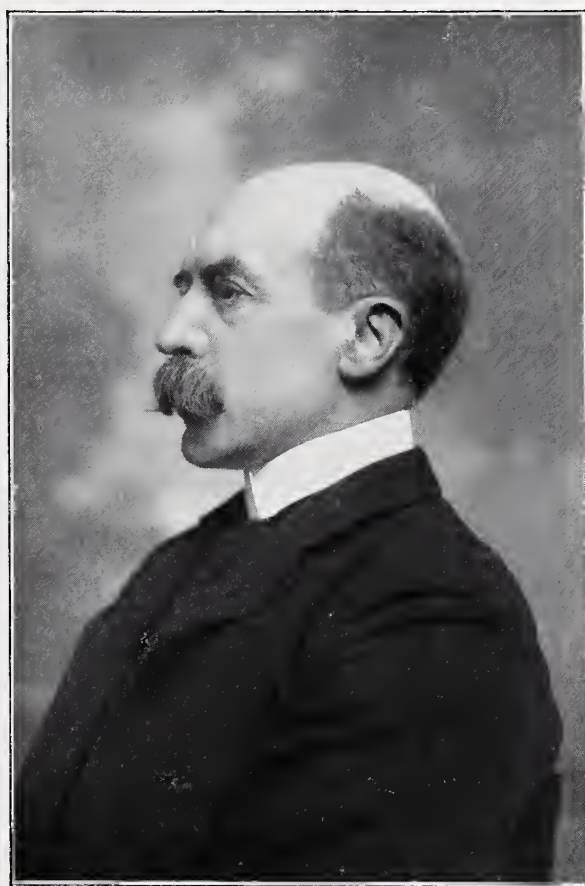


Photo: Elliott & Fry.

THE LATE E. W. MOUNTFORD, F.R.I.B.A.

<sup>1</sup> *A. A. Notes*, November 1893.



it comes to an end; but it always remains his child, and his interest in it never ceases."

Unfortunately he was not destined to see the completion of his designs for the Town Hall, Lancaster, and the new premises for the Northern Assurance Company, Lothbury.

Although he designed numerous churches and houses, it will be on account of his many notable public buildings that he will be chiefly remembered, for he thoroughly understood the art of planning on a large scale. In the competitions for the Strand Improvement and the New County Hall, the London County Council invited him to compete as a selected competitor.

Yet with all his work he gave up a great deal of time for the benefit of his profession, being for many years on the Committee of the Architectural Association and the Council of the R.I.B.A. He was elected President of the A.A. 1893-4, and after vacating the chair he never allowed his interest in that body to diminish. He regularly attended the annual excursion, a meeting of old friends which he always looked forward to, and

where his genial presence will be sadly missed. He resided many years at Wandsworth, where he was very popular and widely respected for the interest he took in parochial and local affairs, and a few years ago he built himself a finely situated country house at Munstead near Godalming, but his failing health compelled him to reside nearer his work, and recently he had lived in London.

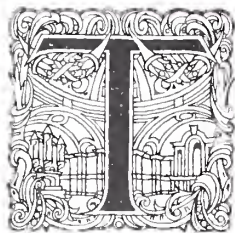
When elected President of the A.A. he was described in the official journal as "a bluff, kindly, humorous, thoroughly English President," a description which all old members of the A.A. will endorse. He was always fond of all kinds of sport, especially fishing, rowing, football, and cricket, being a well-known member of the Surrey Cricket Club, and he enjoyed nothing so much as an afternoon at Kennington Oval.

That one who a few years ago was so full of vigour and energy should be stricken down in the midst of his career is extremely sad and pathetic, and his early death means not only a great loss to his profession but to his many friends both in and out of it.

F. DARE CLAPHAM.

## St. Mary, Highweek, Devonshire.

Edmund Sedding, Architect.



**T**HIS new church, dedicated to St. Mary the Virgin, has been erected on a new and open site about a mile from Newton Abbot station. Local limestone of a reddish tone was chosen for the general external walling, from quarries

situated only a few miles away. The face of the stone has been left a natural surface, the stones being laid in level random courses. The windows are wrought out of Corsham stone, which has been used throughout for the wrought stonework of parapets, weatherings, and "flyers" of the buttresses.

It will be seen from the south-west view that only the "stumps" of the pinnacles have been built at present, the upper surfaces being temporarily protected with cement.

The large west window is about twenty-five feet wide, with two large chamfered mullions, each 2 ft. wide, dividing it into three compartments.

All the windows are glazed with clear leaded glass, except the three east windows, which contain painted glass by Messrs. Clayton & Bell.

The foundations for the future tower have been laid at the south-west corner of the church.

It will be seen from the ground plan that the church is divided into a nave rather more than forty feet wide, with north and south aisles of six

bays each, covered by lean-to roofs, the full width of nave and aisles being 60 ft. The chamfered piers and arches are 2 ft. 6 in. thick, the clear-story walls above being 3 ft. in thickness; the extra thickness of the walls is given to the inside in order to obviate the thrust of the barrel roof, and it is supported by a bold hollow moulding relieved by carved pateræ.

The principals, wrought out of Baltic pine, rest on cylindrical shafts, 7 in. in diameter, with carved capitals; the lower parts of the shafts are 6 in. clear of the piers, owing to the additional thickness of the wall above.

The chancel is narrowed to 31 ft. in width, and is separated from the nave by a low stone screen, above which is the chancel arch, a series of chamfers dying on to square responds. Space for the organ is provided on each side of the chancel behind the choir seats in the form of shallow transepts, the north and south arches being carried up as high as possible for acoustic reasons. The vestries are placed at the north-east and south-east corners of the building, and communicate with each other by an ambulatory, from which north and south doors open into the sanctuary.

The whole of the interior wall surface is lined with Bath and Bere stone, the two varieties being used to avoid monotony.

The main west wall is carried on three cham-

fered arches opening into a central baptistery, and north-west and south-west porches, all of which are covered by a continuous lean-to roof.

The roofs of nave and chancel are of barrel form, with arched ribs connected by purlins forming panels, which are boarded and painted white. All the structural timbers are of pine; the apex of the barrel roof is 45 ft. from the floor.

The chancel is paved with large slabs of Sicilian, Irish, and Devonshire marbles, while the whole area of nave and aisles is paved with Oregon blocks, laid on concrete.

The roofs are covered with best Cornish slates secured by copper nails. It may be interesting to note that it was found by experiment that the

common ribs—which are 5 ft. by 4 ft., 13 in. apart, with 5 ft. by 4 ft. rafters connected by 7 ft. by 4 ft. collars—were capable of sustaining the weight of the roof without the addition of the main ribs and purlins which are placed under them for additional strength and effect inside the church.

The length of the chancel is 35 ft., the nave being 97 ft. long, while the full internal length of the church is 145 ft.

The heating is by low-pressure with floor-level and overhead pipes, the latter arranged at the apex of aisle roofs, the heat being conducted into the nave through openings in the arcade walls, masked with open tracery panels. The lighting is by incandescent gas.

## Pastoral Cross, St. Crantock, Cornwall.

Edmund Sedding, Architect.

(See illustration on p. 168.)



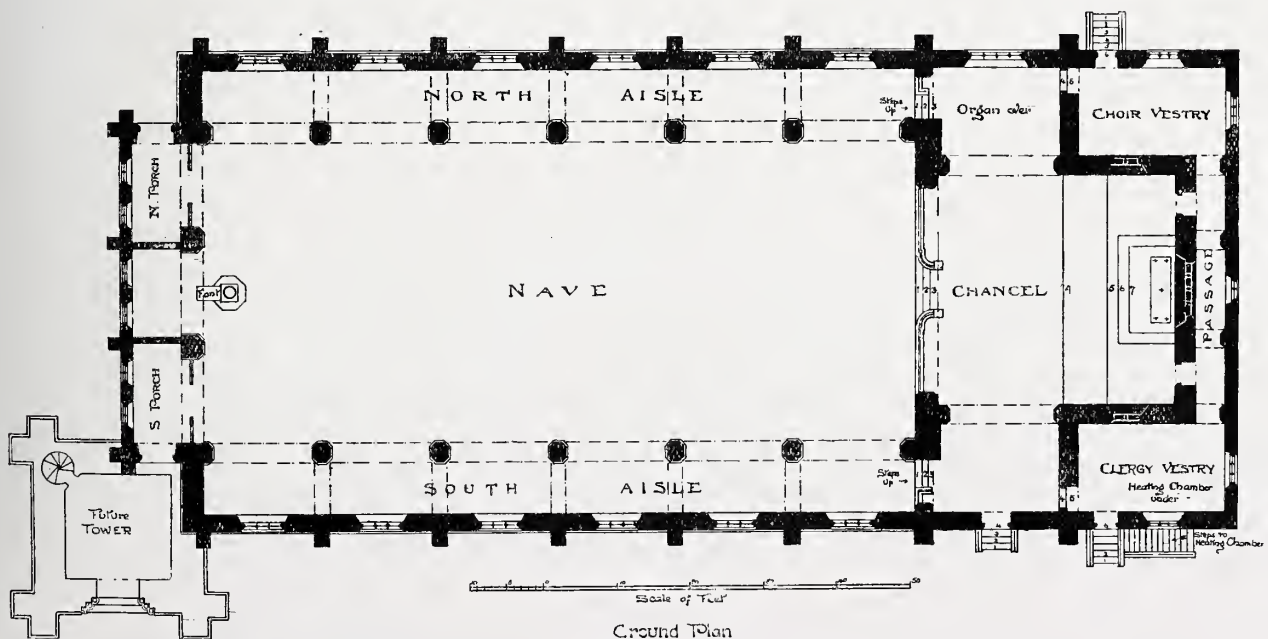
SELDOM does an architect have the opportunity of designing such an elaborate and costly cross for a country church, and it is unlikely that the incumbent would have attempted to obtain funds for such an ornamental one, especially

after the strenuous and prolonged efforts he has made to preserve and restore his very interesting church. The pastoral cross was the gift of a friend of the parish, who had it made by a guild of expert jewellers near Madras. The cross itself is of silver work, the arms being 2 in. wide, and 1 in. thick. The spaces between the vine leaves

and grapes are pierced, which gives the cross a light effect.

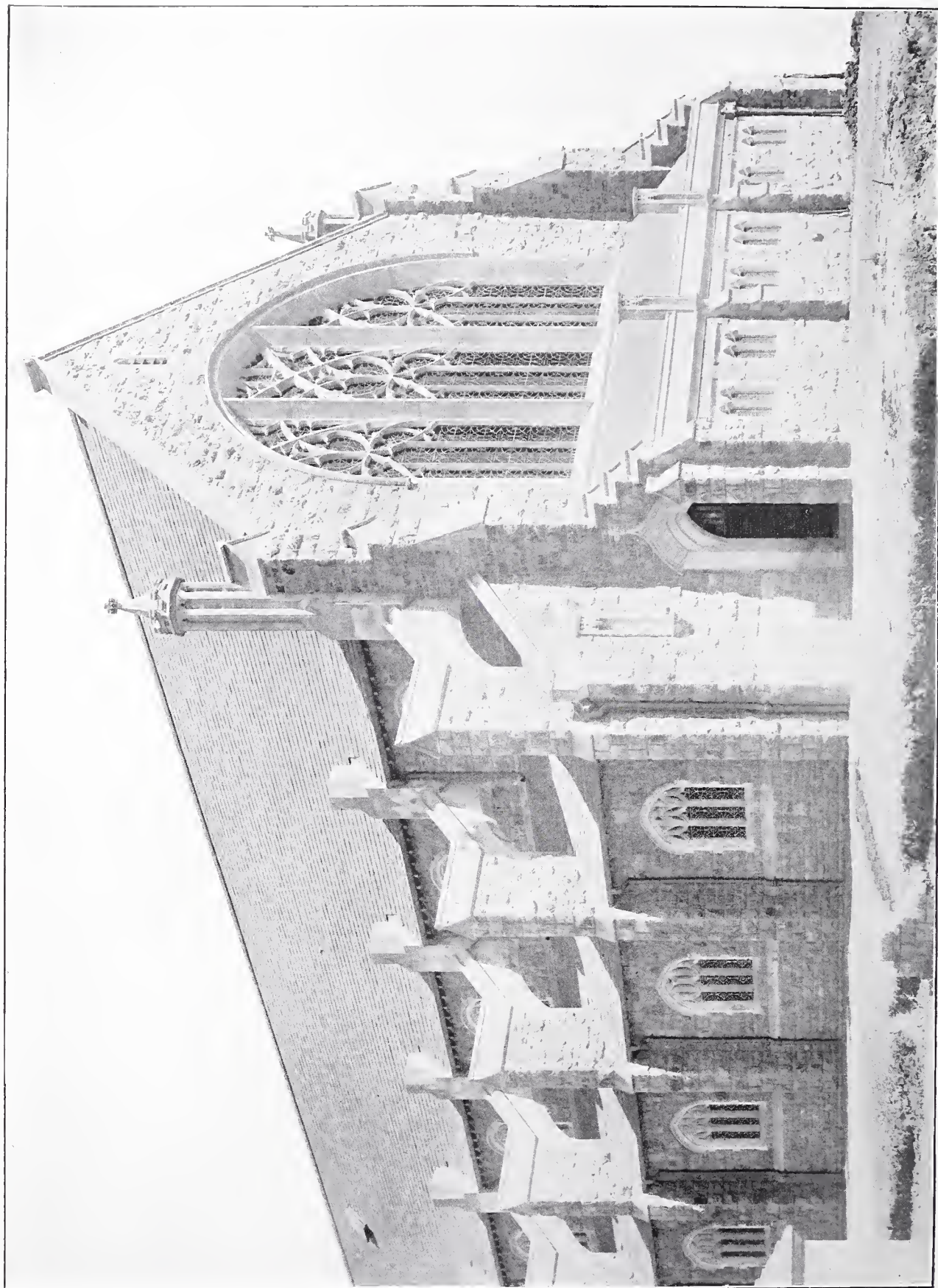
The pelican, symbolical of self-sacrifice, is introduced in the lower part of the cross, and doves symbolising the Holy Spirit are interspersed amongst the vine foliage. The flowers at the terminations of the arms are adaptations of St. John's wort, named after the favourite disciple of the Redeemer. The large stones are opals of various hues, while the small sapphires are used for the centres of the flowers.

The staff is of hard Indian wood, richly carved with twisted foliage, the fittings being of silver; the full height of the cross is about six and a half feet.



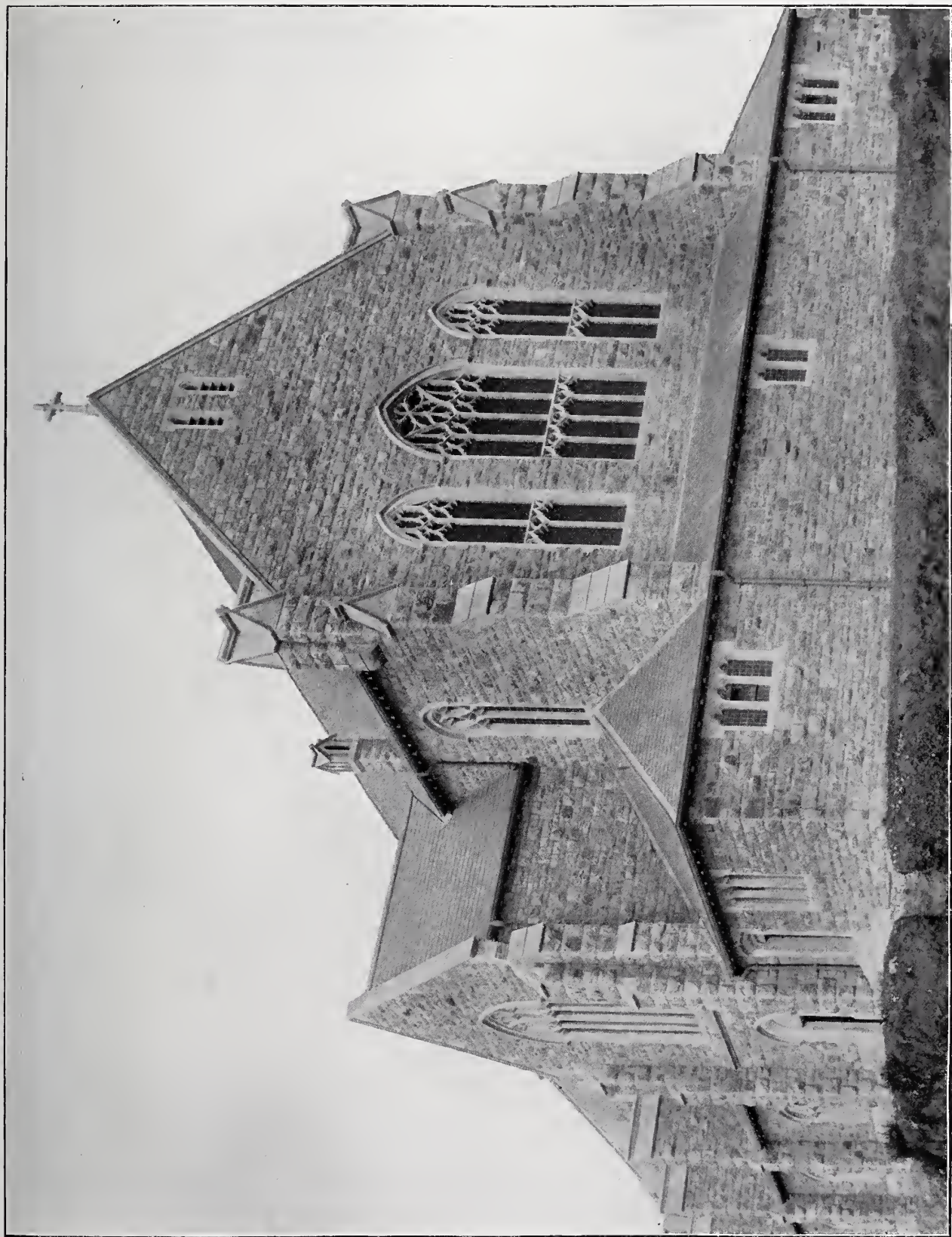
ST. MARY, HIGHWEEK, DEVONSHIRE.





GENERAL VIEW FROM THE NORTH-WEST.





VIEW FROM THE SOUTH-EAST.





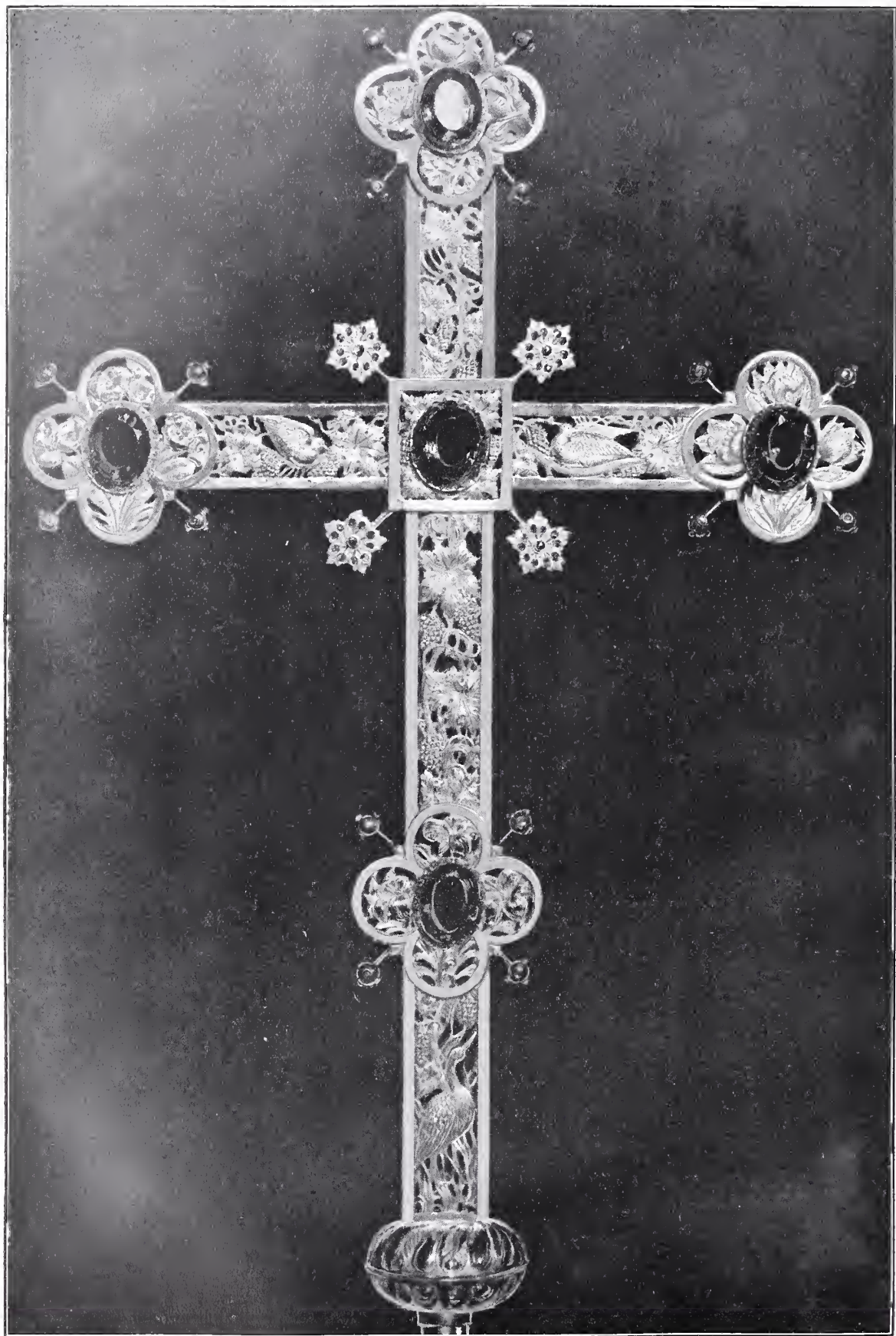
THE NORTH AISLE.





GENERAL VIEW OF THE INTERIOR, LOOKING EAST.





PASTORAL CROSS FOR ST. CRANTOCK, CORNWALL.

DESIGNED BY EDMUND SEDDING.

# The London, Edinburgh, and Glasgow Assurance Building, London.

Beresford Pite, Architect.



THE new office of the London, Edinburgh, and Glasgow Assurance Co., Ltd., is close to all the railway termini which abut on Euston Road, and it has for near neighbours Euston, St. Pancras, and King's Cross Stations, of the London and North Western, the Midland, and Great Northern Railways respectively; also stations of the Metropolitan, City and South London, and Charing Cross and Hampstead Railways.

The elevations are of Portland stone in a monumental style of classic architecture particularly suitable for the offices of a great corporation. The great size of the internal apartments has enabled the front to be laid out with a sense of scale that is not usually obtainable in buildings in narrow city streets; ample light and dignified proportion, with architectural restraint, are the key-notes of the design.

The building, though in the neighbourhood of similar architectural monuments of great interest, such as University College, the entrance to Euston Station, and St Pancras Church, being a public office is of a different character, but maintains the architectural traditions of these great neighbours successfully. The porch, situated near the angle of Euston Road and Euston Square, is spacious and solid, having polished granite columns carrying the curved pediment and archway, within which is the great keystone of the principal entrance which was put in position on November 6, 1906, by Sir Richard Biddulph Martin, Bart., and is surrounded by a treatment of acanthus foliage. The carved oak doors open into the public hall. The finishings in this the public part of the building have been executed in dull glazed faience by Doulton and Co. Ltd.

The internal walls of the entrance hall and the several archways in general offices are treated in Parian ware of two general tints, viz. primrose yellow and a low-toned sage-green, whilst the natural variations of each of these produced by the firing have been welcomed by Professor Pite, thus adding much to the richness and artistic character of the general effect.

Special mention must be made of the grand chimney-piece in the entrance hall, with its severe lines and the heraldic devices of the cities on the three slightly curved disks, the pattern work being

boldly painted on the surfaces, and the colours of course fired on to the Parian ware.

The door from the entrance hall leads to the directors' staircase, by which we ascend to the board room, which is over the entrance hall. The room is severely treated with large plain oak panels, with windows looking upon the Square, the one point of colour being the handsome marble chimney-piece executed by Farmer & Brindley.

The lot of the clerk will be a very different one from that of the ordinary City clerk. He is here in a light and airy building surrounded with the necessities for his daily work, with comfortable cloak-rooms close at hand, with safety fire staircases and access, to say nothing of telephones and electric lights, and the special heating appliances which are provided for the staff of the company. Further, provision has been made in an economical part of the building—that is, on the top floor—for staff dining-rooms in connection with the caretaker's establishment.

The basement of the building contains the life records of the hundreds of thousands of lives who have assured with the company. These records are most important, and the company have made it their policy to preserve them religiously. This basement is specially designed to be a great storehouse like one of those in the British Museum, to receive the files which are incessantly accumulating. It extends across the areas and under the footway in Euston Square. It provides accommodation for the present needs of the company. Reached by a separate entrance from the street is the engineering department, where are the boilers which generate the steam for the heating apparatus. Ventilating is conducted by electric motors, and the whole is contained in the fire-proof annexe.

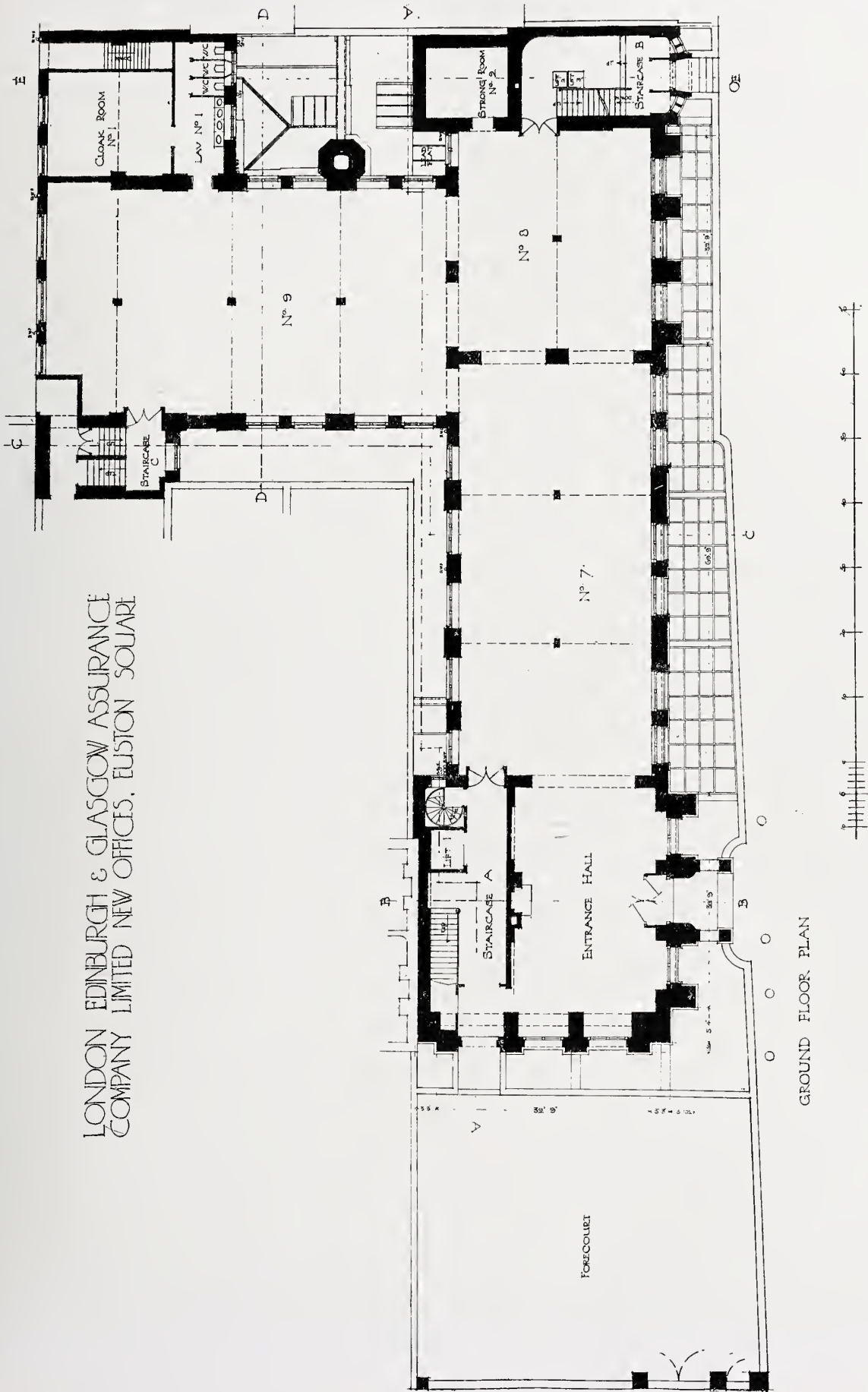
The marked economy in the construction of the building, the strict attention to the financial side of the building works, and the happy results which have been attained, were only made possible by the evident sympathy which existed between the directors and their professional adviser, Professor Beresford Pite, F.R.I.B.A., and the building will ever stand as a pleasing reward for their joint labours.

A contract for ironmongery executed by James Gibbons comprised the fitting of the exterior and all principal doors with patent mortise locks, and the internal doors with rim locks; casement





*Photo : Arch. Review Photo. Bureau.*







*Photo : Arch. Review Photo. Bureau.*





*Photo : Arch. Review Photo Bureau.*

CORRIDOR : FIRST FLOOR.





*Photo: Arch. Review Photo. Bureau*





Photo: Arch. Review Photo, Bureau.

THE BOARD-ROOM.



stays and fasteners to the single casements; special gratings and ventilators; special grip handles, finger and kicking plates, to the architect's own design. The various cupboards and drawers have also locks made to differ *en suite* to master key.

Robert Adams supplied his screwed rod and regulator gearing for opening and closing the sashes and casements; also his Victor double-action door springs.

Rust's Vitreous Mosaic Company executed the paving in the hall.

The warming, ventilating, and hot-water supply

plants were arranged and carried out by G. N. Haden & Sons.

The system adopted for warming the building is "hot-water" on the "low-pressure" principle, in conjunction with the "Reck" patent accelerating appliances. The radiators are of Haden & Sons' ventilating pattern.

The gas and steam-cooking apparatus was supplied by Benham & Sons, Ltd. The structural steelwork and fireproof floors were executed by Archibald D. Dawney & Sons, Ltd. The automatic push-button lift was supplied and fixed by R. Waygood & Co., Ltd.

## LONDON, EDINBURGH, AND GLASGOW ASSURANCE BUILDING.

PROFESSOR BERESFORD PITE, F.R.I.B.A., Architect.

FOSTER & DICKSEE, General Contractors.

### SOME OF THE SUB-CONTRACTORS.

DOULTON & CO., LTD.—Tiling and Faience.

A. D. DAWNEY & SONS, LTD.—Steelwork.

G. N. HADEN & SONS.—Heating.

THOS. BRAWN & CO.—Railings, &c.

FARMER & BRINDLEY.—Marblework and Carving.

R. WAYGOOD & CO., LTD.—Lift.

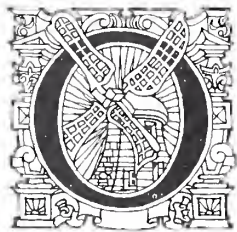
BENHAM & SONS, Ltd.—Kitchens.

RUST'S VITREOUS MOSAIC CO., Garden Wharf, Church Road, Battersea.—Mosaic Floor.

ROBERT ADAMS }  
JAMES GIBBONS } Ironmongery, Casement Fittings, &c.

# The Waldorf Hotel, London.

A. Marshall Mackenzie, LL.D., A.R.S.A., and Son, Architects.



OCCUPYING a conspicuous site in the broad new crescent connecting the Strand with Kingsway, the new Waldorf Hotel strikes a dignified architectural note in this improved heart of London. The façade to Aldwych is of Portland

stone upon a basement of Aberdeenshire granite, and like the rest of the building inside as well as outside is designed in the restrained style of Louis XVI. The architectural basis is one of scale and quality. The parts are large and the outlines are bold and simple—an effect of magnificence being attempted without the aid of ornament. It may be said that the only ornament is the sculptured frieze capitals and vases. In the centre of the front there is an architectural screen of the Ionic order which gives interest and variety, and corrects what would otherwise be a monotonous array of numerous and regularly placed windows, which are of course necessary for the purposes of an hotel. In the matter of planning the architects are said to have visited America and made a study of American requirements as well as English.

The excavations and foundations were done three years ago, but the contract for the building

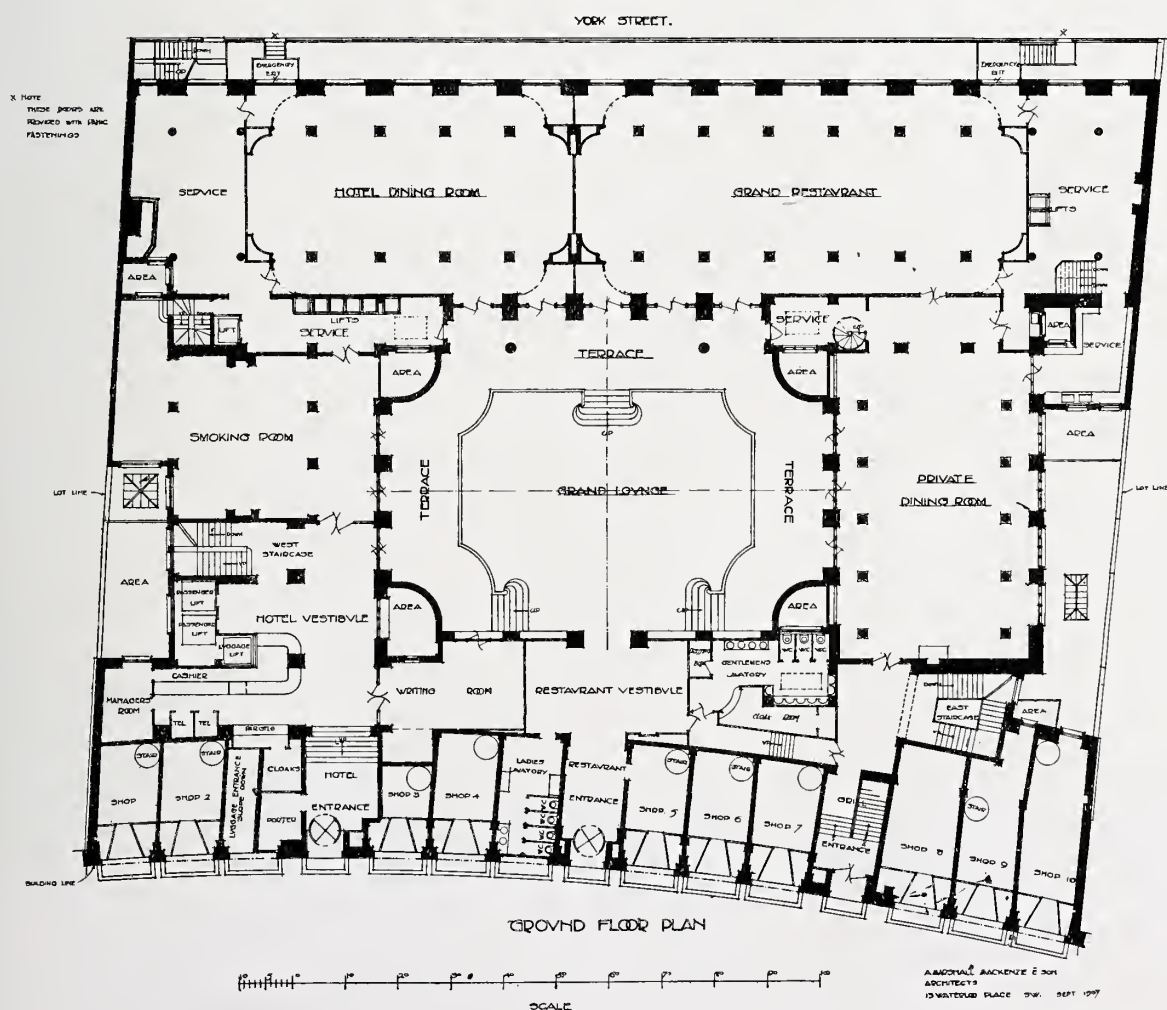
proper dates only from September 1906. In the remarkably short time of eighteen months the contractors, the Waring-White Building Company, Ltd., 1, Cockspur Street, have completely finished, and Waring & Gillow have furnished and equipped, the building to which visitors to London are now flocking. This achievement has been possible by the method of construction adopted, viz., a skeleton of steel standards and girders supporting the floors and roofs, with an outer shell of stone and brick walls and slated roof. The floors as well as the roofs are constructed of fireproof materials—steel and concrete by the Patent Indented Bar Company, Ltd.—the floors having an upper covering of hard wood boards, and the roofs an outer covering of lead and slates. Thomas Faldo & Co., Ltd., carried out the whole of the asphalt work on the building.

The partitions between the rooms are of Mack's slabs supplied by J. A. King & Co., the use of which made for time-saving in the erection of the building. It may be noted that the partitions between rooms are of double construction for "deafening" purposes. The floors of the bath-rooms are of "Doloment," a new flooring substance said to be warmer than marble or tiles, and better as a non-transmitter of sound, supplied by

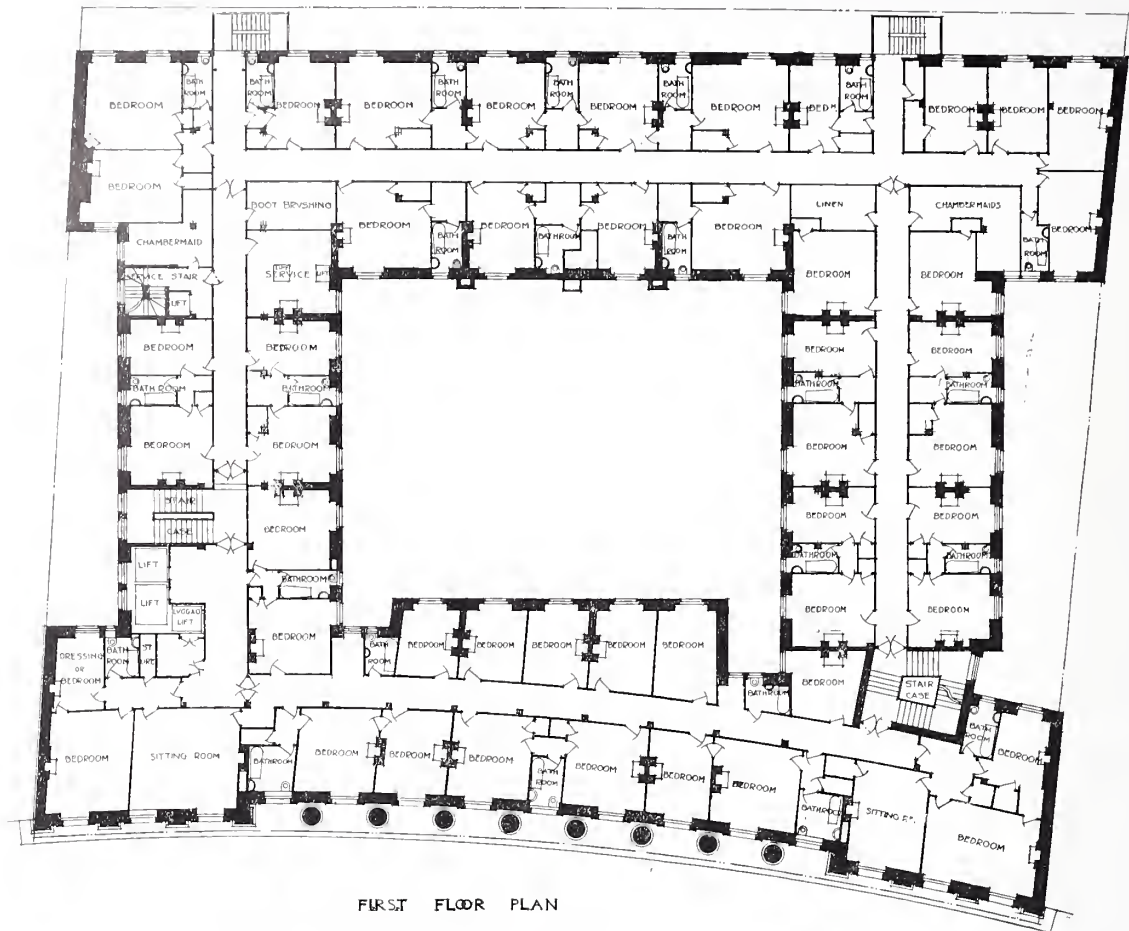
The sanitary fittings are by Shanks & Co., Glasgow, the two electric passenger lifts by the Otis Elevator Company, the service lift by R. Waygood & Co., Ltd., the warming and ventilating, hot and cold water services, and fire hydrants by R. Crittall & Co., Wardour Street. Fresh air is driven into the grill-room and grand lounge by means of two 15-in. double-inlet cased fans, each direct-coupled to a  $1\frac{1}{4}$ -b.h.p. electric motor, and before being distributed to the various rooms is thoroughly washed and filtered, thus being made perfectly free from all extraneous

The vitiated air from the grill-room, lounge, restaurant, ballroom, smoke-room, and masonic hall is carried up a vertical shaft to roof, and extracted by means of a 40-in. fan. All the gratings in the various rooms are provided with regulating plates for the purpose of adjusting the volume of air passing through. The kitchen, scullery, still-room, bakery, &c., are ventilated by a separate installation in a similar manner to the above. The whole scheme has been so arranged that there is an entire absence of draught or noise. The public rooms on the basement and ground floors, as well as the corridor, staircase, lavatories, and entrance halls throughout the hotel, are heated by means of low-pressure steam radiators.

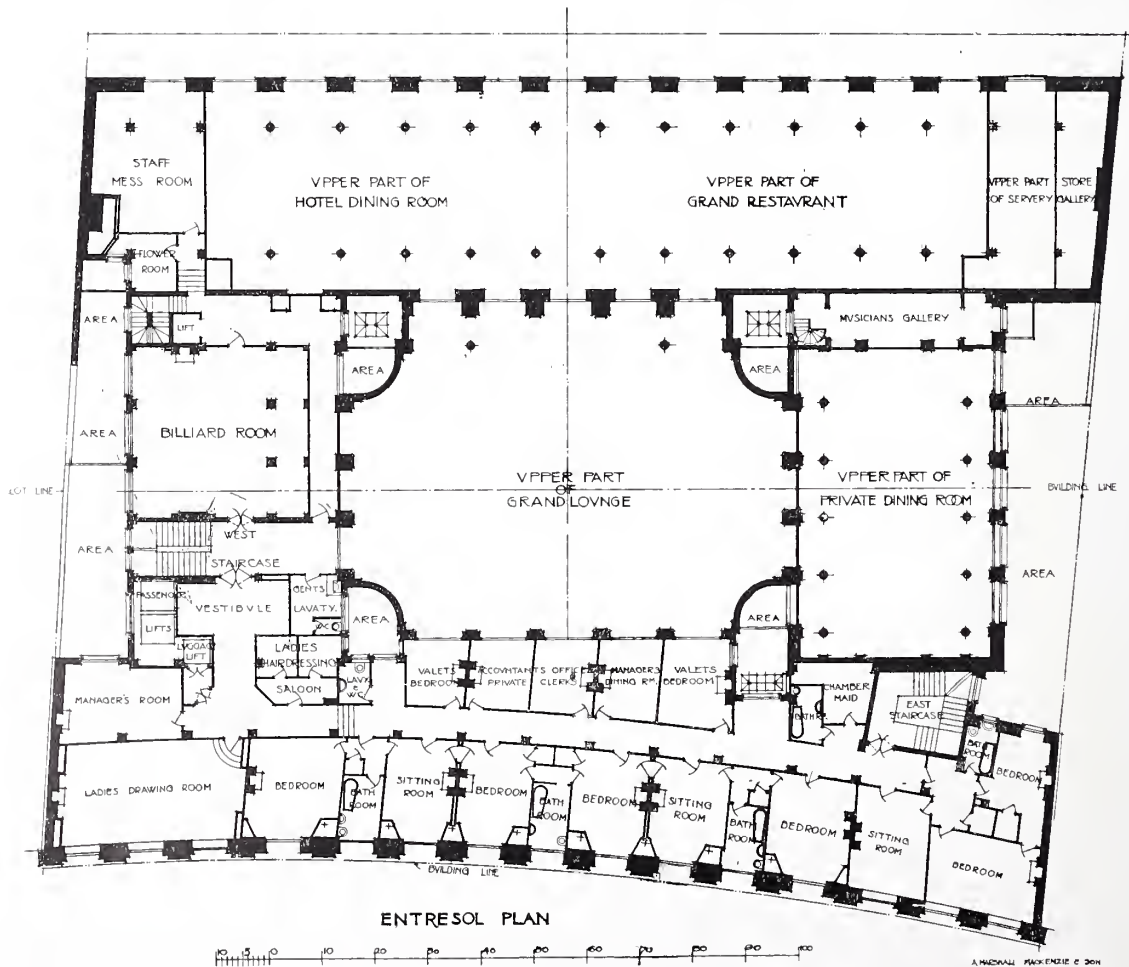
The cold water supply is pumped up from the main intake-tank in the basement by electrically-driven pumps capable of dealing with 5,000 gallons per hour. Storage tanks for 24,000 gallons of water have been provided. There are steam-heated calorifiers with automatic steam control, capable of supplying 4,000 gallons of boiling water per hour, and a complete system of fire mains and hydrants has been installed on all floors. The boilers are of the Economic type.







FIRST FLOOR PLAN



ENTRESOL PLAN





*Photo: Arch. Review Photo. Bureau.*





THE LADIES' WRITING-ROOM.

*Photo: Arch. Review Photo Bureau.*

The principal kitchen and service-room fittings were provided by Benham & Sons, Ltd., of Wigmore Street, including a central range 24 ft. 6 in. long by 6 ft. wide, one of the largest in London, and steam ovens, steam hot-closets, and carving-tables.

Expanded metal cup lathing was used for the suspended fire-resisting ceilings, while patent indented steel-bars were used for reinforcing.

The fire-escape staircases were supplied by the

St. Pancras Ironwork Company, Ltd., and the principal joinery work was executed by Samuel Elliott & Sons, Ltd. The marble was supplied by Fenning & Co. The plate-glass windows to the shop fronts under the hotel are secured with patent fastenings supplied by the Library Bureau, Ltd., the ordinary framing being thus dispensed with. The whole of the very extensive contract for plain and modelled plasterwork was executed by H. Johnson & Sons.

## THE WALDORF HOTEL, LONDON.

A. MARSHALL MACKENZIE, LL.D., A.R.S.A., & SON, Architects.

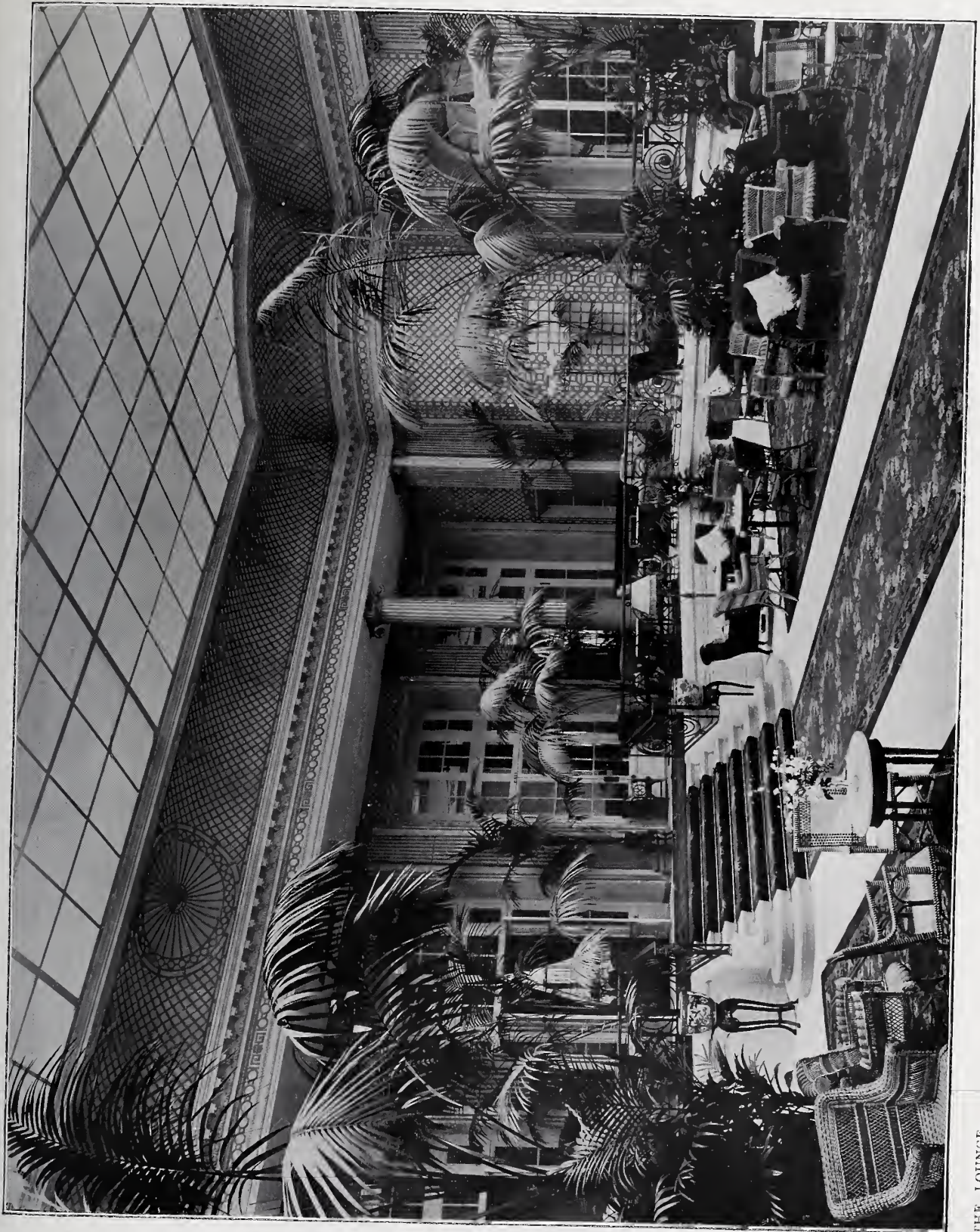
THE WARING-WHITE BUILDING CO., LTD., General Contractors

### SOME OF THE SUB-CONTRACTORS.

J. A. KING & Co.—“Mack” Fireproof Partitions.  
 ABERDEEN ELECTRICAL ENGINEERING Co., Aberdeen.—Electric Light Installation.  
 THOMAS FALDO & Co., LTD.—Asphalt.  
 ASSOCIATED PORTLAND CEMENT Co., LTD.—Cement.  
 STUART'S GRANOLITHIC STONE Co.—Granolithic Stairs and Paving.  
 R. CRITTALL & Co.—Heating, Ventilating, Hot and Cold Water Services, and Fire Hydrants.  
 THE OTIS ELEVATOR Co.—Passenger Lifts.  
 R. WAYGOOD & Co., LTD.—Service Lifts.  
 SHANKS & Co.—Plumbing and Sanitary Fittings.

S. ELLIOTT & SONS, Reading.—Joinery.  
 H. JOHNSON & SONS, Liverpool.—Plastering.  
 W. ALLARD & Co.—Slating.  
 ST. PANCRAS IRONWORK Co., LTD.—Fire Escape Staircases.  
 FENNING & Co.—Marble.  
 PATENT INDENTED STEEL BAR Co.—Reinforcing Bars.  
 LIBRARY BUREAU, LTD.—Fastenings for Shop Window Glass.  
 WARING & GILLOW.—Joinery, Decoration, and Furnishing.  
 W. BENHAM & Co.—Kitchen Fittings.  
 NEW EXPANDED METAL Co., LTD.—Expanded Metal Reinforcements.





*Photo: Arch. Review Photo. Bureau.*

THE LOUNGE.





A BEDROOM.



A PRIVATE SITTING-ROOM.



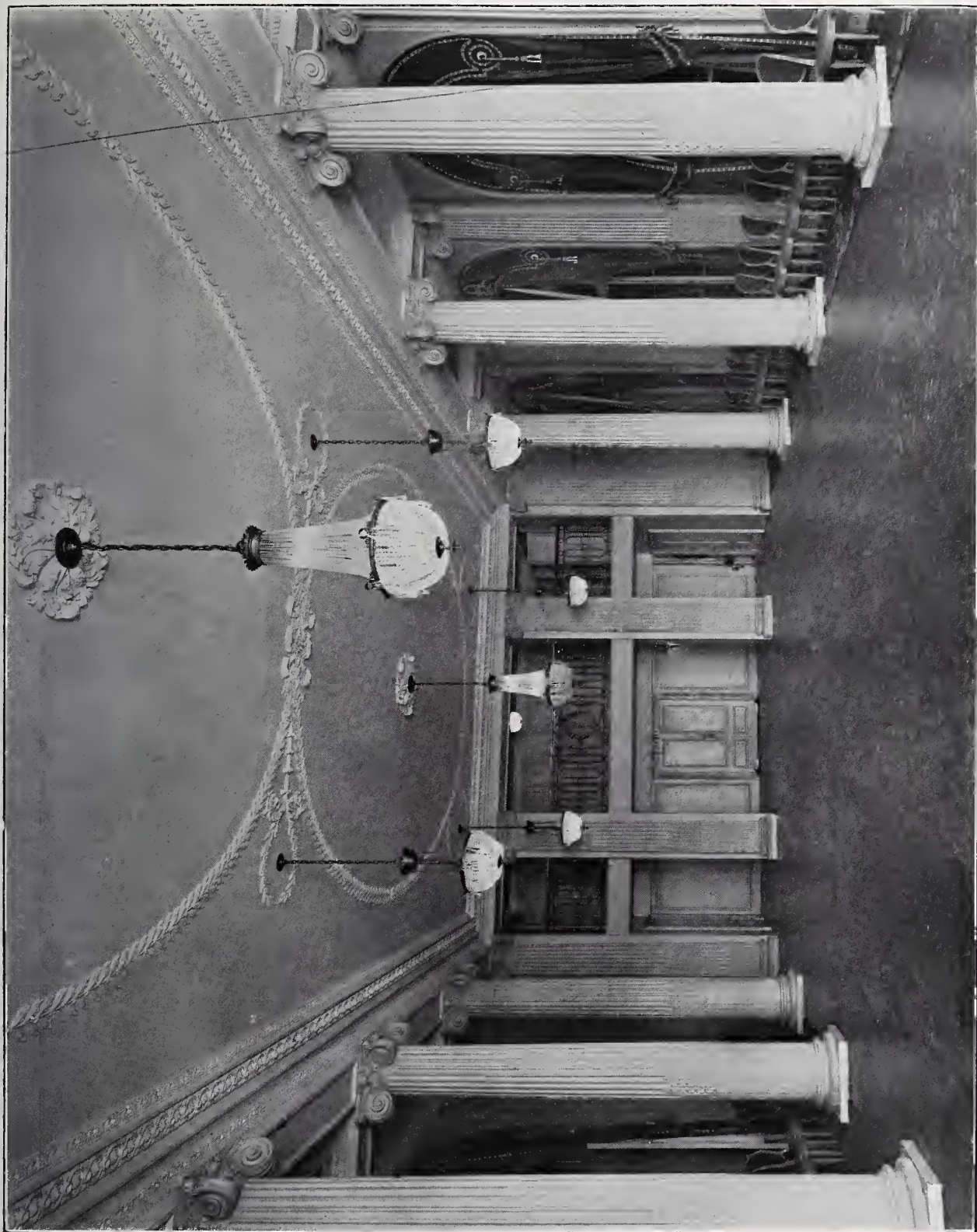


Photo : Arch. Revue Photo. Bureau.

THE BALLROOM.



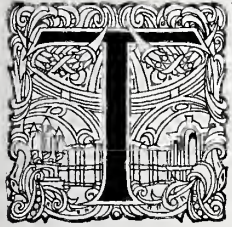


RUINS OF THE WALL ROUND VISBY, ISLAND OF GOTHLAND, SWEDEN.



## Some Famous Swedish Castles.—II.

(*Conclusion.*)



THE castle of Kalmar in many ways resembles that of Gripsholm. We find, as the plan will show, the same irregular square of exceptionally massive and solid buildings, flanked by strong protecting towers and with a good-sized open courtyard in the centre. Kalmar Castle, however, hails in its first form from a much earlier period, the towers probably from as far back as the year 1100. There was a round tower in each corner, and, in addition, the north (north-eastern) and the west (north-western) side were protected by separate towers, the one on the western side being a huge square tower, the Water Tower, so called on account of a well found within it. This tower formed what in Sweden is known as “Kärnan,” the stronghold in which the inmates or garrison could seek refuge in case of emergency. Those who have passed down the Sound will probably have noticed a big square red tower above the town of Helsingborg; this is an old “Kärnan” (by which name it is also generally known) and all

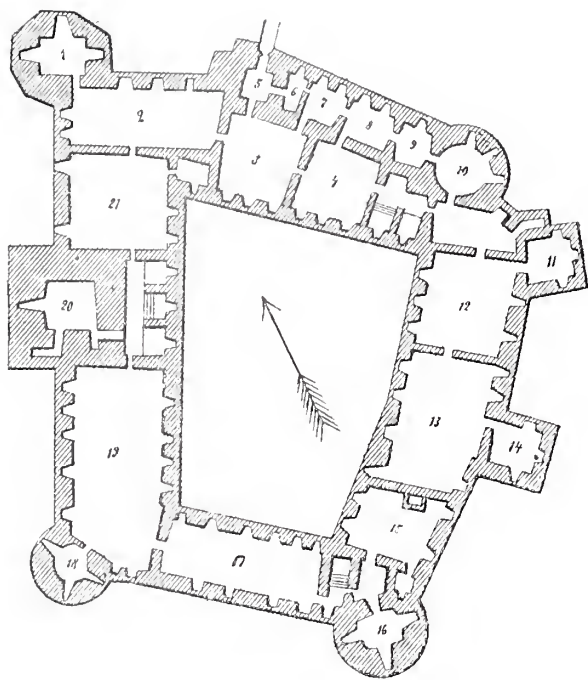
that remains of the ancient fortifications. It will be readily understood why the well was placed in this tower. During the years 1337 and the following years the castle of Kalmar was materially strengthened by outer walls and auxiliary towers; it was then considered strong enough to hold its own against all comers, and was with pride called “The Key of Sweden.”

Time went on and more effective instruments of siege had to be reckoned with, so Gustavus Vasa determined to pull down the outer walls and in their place construct earthen ramparts with strong corner towers, where good-sized cannons could be placed. The King himself made the designs, and took the greatest interest in the progress of the work; it was, however, not completed in his lifetime, nor was it much advanced during the short reign of Erik XIV.; but his successor, Johan III., at once gave orders to have the work proceeded with in accordance with his father's designs. Of the castle itself, the towers, as already stated, had been built some centuries previously, but it was only during the reign of Gustavus Vasa and his immediate successors that the present castle was

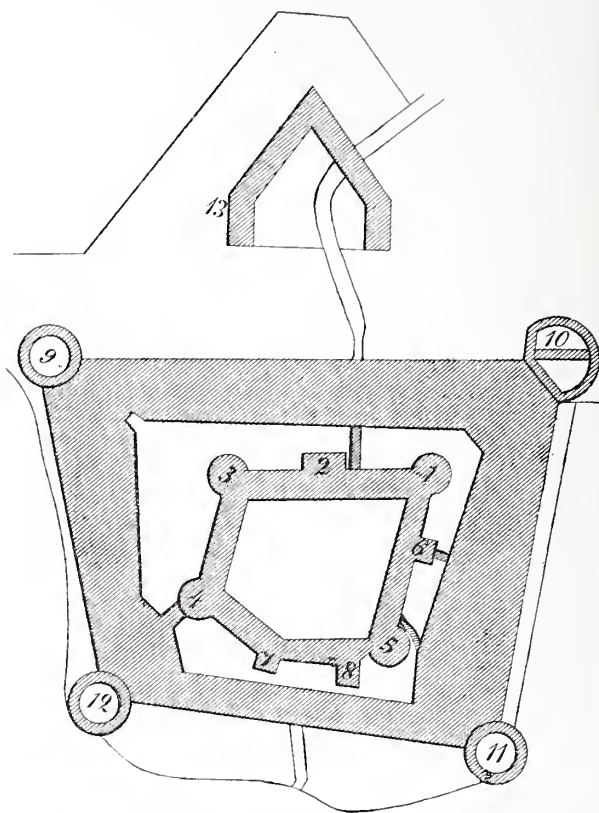


THE CASTLE OF KALMAR, SWEDEN.





Plan of the Upper Storey



Plan showing the Fortifications.



CASTLE OF KALMAR, SWEDEN.





THE DINING-ROOM, KALMAR CASTLE.

designed and completed. It was transformed into a representative royal residence in the style of the period, the Renaissance, each of the three kings, Gustavus Vasa and his two sons, Erik XIV. and Johan III., however, bestowing a certain amount of personality upon the work done in his time. The former has to his credit the rebuilding of the northern and the western wing; the King was anything but lavish, and it was left for his son, afterwards Erik XIV., who in the year 1558 had taken up his residence at Kalmar, and who craved for some of that luxury and style prevalent at some of the continental courts of the period, to complete and beautify the interior. Able German craftsmen, such as painters, joiners, and stonemasons, were engaged, and the southern and eastern wings were rebuilt. Johan III. took great interest in the architectural profession, and had an admirable adviser in Dominicus Pahr, who after only a few years' sojourn in Sweden was appointed Master Builder to the King. Aided by a staff of competent assistants, Pahr transformed the castle of Kalmar into an elaborate and luxurious royal residence. Under Johan III., whose interest in the arts and crafts was akin to enthusiasm, Kalmar reached its climax, although subsequent kings also at times resided there. Kalmar suffered much from the pillaging of the Danish soldiers during the Kalmar war, just as the castles of

Fredericksborg and Kronborg in Denmark did from the Swedish invaders. Later on, the castle of Kalmar lost its prestige to a lamentable degree, and at one time even served as a Crown distillery.

Better times, however, came, and now the castle of Kalmar stands restored, as far as has been possible, to its former grandeur and beauty. Of its apartments, few, if any, can vie with what is called the Old King's Chamber, or Erik XIV. Chamber, which is situated in the North Tower, and which was probably used by royalty far back in the mediæval ages; then, however, it was a low, arched apartment, with small windows. In the year 1540 and the following years it was completely transformed, the walls were panelled, the windows enlarged, and the ceiling raised, a wooden ceiling being at the same time substituted for the arched brickwork. Erik XIV. was not satisfied with the change his father had made, and at his instance the apartment was further elaborated and embellished, new ceiling and panels being made from costly wood, richly inlaid; the former was finished in the year 1562, and the panels two years later. It is asserted that King, or, as he then was, Duke Erik himself took an active part in the work, but nothing definite appears to be known about it. The painted decoration was doubtless done by Dominicus Ver Wilt, who spent a couple of years at Kalmar.





A ROOM IN KALMAR CASTLE.



ERIK XIV. CHAMBER, KALMAR CASTLE, SWEDEN.



The Old King's Chamber has been pronounced one of the most complete and beautiful specimens of Renaissance in the whole of Scandinavia. The frieze above the panelling represents hunting scenes in relief stucco, afterwards painted. The fireplace is of later date and hails from 1654, when King Carl X. Gustavus was at Kalmar. Next to this apartment is a long room facing both north-east and north-west, the Grey Room, or dining-room, until the year 1575 divided into two rooms, in one of which "the King was wont to get his food." This apartment was also panelled and decorated with paintings. These rooms, with a score of others, including the church, are all on the first floor.

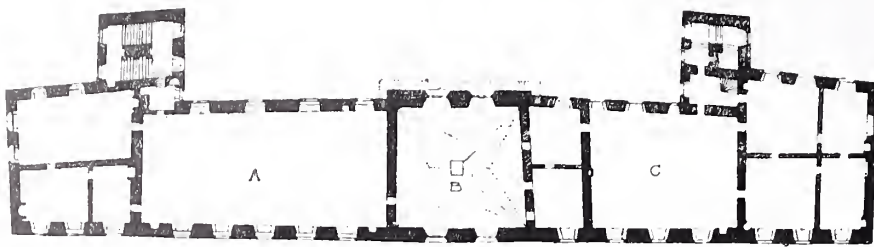
Vadstena, the third of the castles under notice, on the borders of Lake Vättern, is the oldest, and some think the handsomest, of the Vasa castles, its charm and renown being further enhanced by the ancient town from which it derives its name. Like Gripsholm and Kalmar it forms in a way a square, a round tower at each corner; but the castle itself is only one block or one wing, forming the one side of the square, the other three sides being represented by limestone walls. The plan shows that the round towers at each end are outside though in connection with the main building,

and that on the side facing the courtyard there are two square towers which, unlike the corner towers, are of the same height as the castle, which consists of basement and three storeys, above which rises the central portion as a mighty self-contained tower, ending in a singularly striking and well-designed spire. Vadstena, too, was a very strong fortress, granite being used as building material in some parts, as, for instance, in the round corner towers, where the walls, coated on the inside with brick, are 9 ft. thick. The building of this Vadstena Castle was commenced in 1545, but not finally completed until 1620, which year is to be found on the western gable. It was, however, so far advanced in the lifetime of Gustavus Vasa that he, then fifty-six years old, in the year 1552 could celebrate his third wedding there, the bride being Katarina Stenbock, a member, as was also his second Queen, of the Swedish nobility. Subsequent events in the history of the castle were less auspicious and joyful, and Vadstena, like Kalmar, was in course of time put to somewhat base uses, until it more recently has been partly restored, and is now used as a record office. On account of the long span of years over which the building of it extended, Vadstena Castle is in some parts more

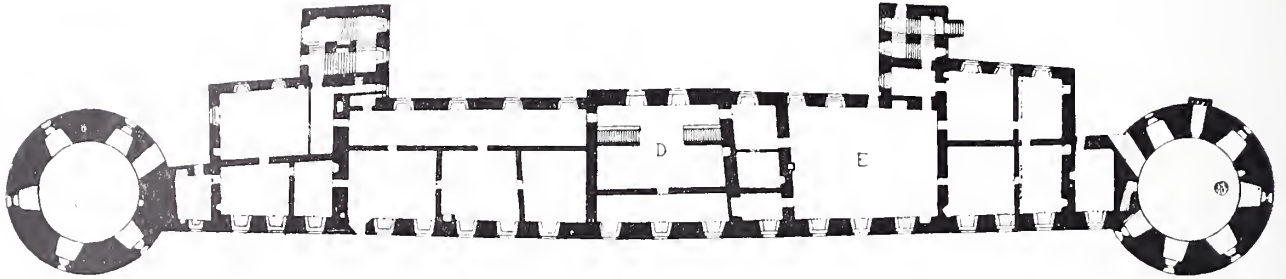


VADSTENA CASTLE, SWEDEN.

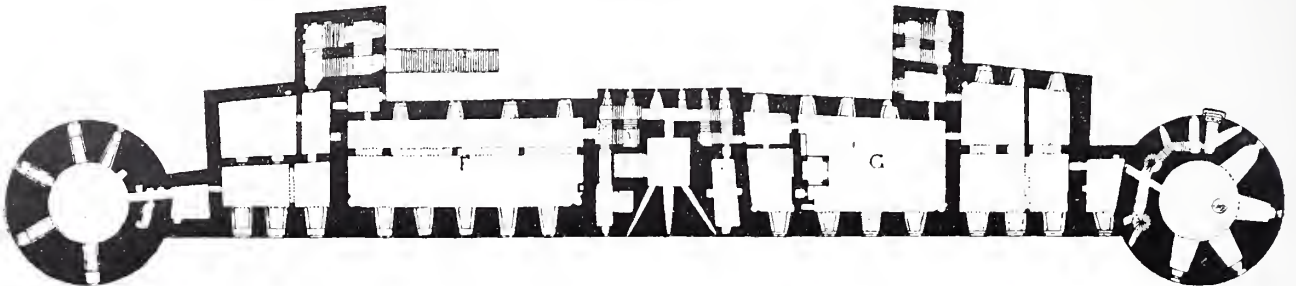




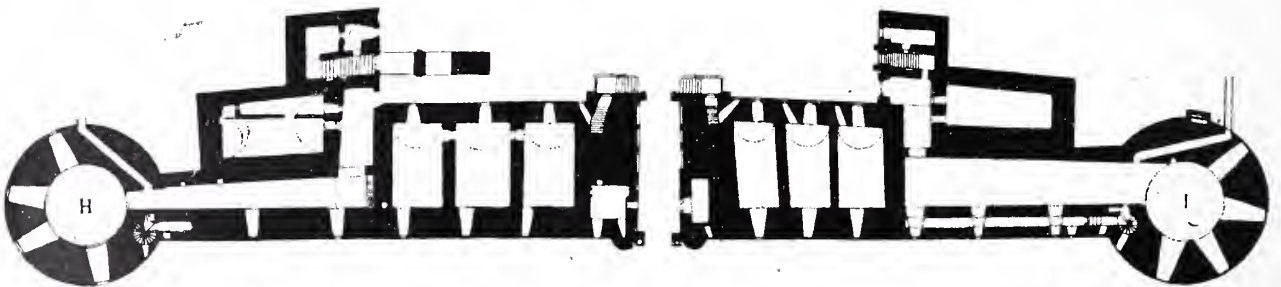
Second Floor



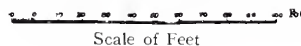
First Floor.



Ground Floor



Basement.



VADSTENA CASTLE. PLANS.

Gothic, in others pure Renaissance, and in others again Baroque. The Gothic style prevails in the central portion of the upper storey, whilst otherwise Renaissance is mostly to the fore. Some of the doorways, and perhaps more especially the gables, are very handsome, and in various places one recognises the Dutch style of the period, several Dutch craftsmen having been employed as well as a number of German. Prominent amongst the former was Arendt de Roy, who worked at the castle from 1566 to his death, 1590.

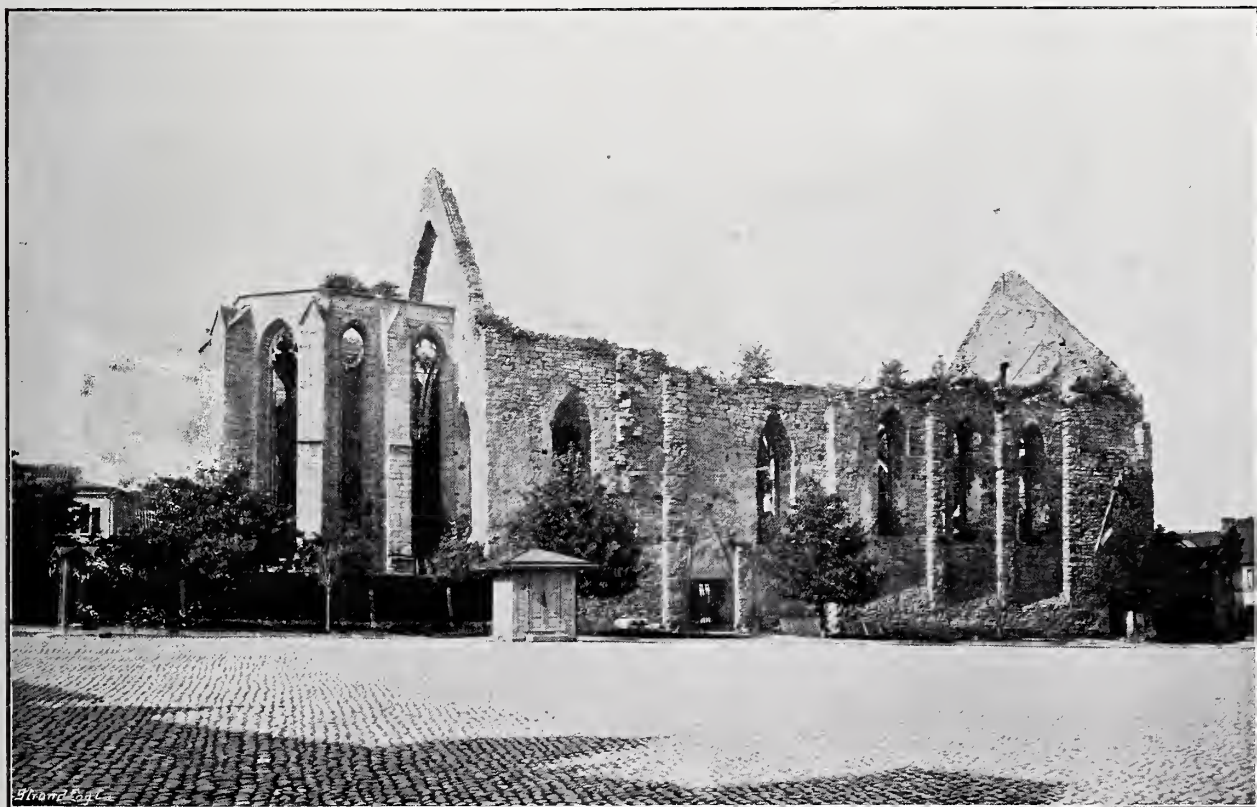
More than all the kings and queens who at

various times visited Vadstena has the name of Birgitta ("the most famous woman in Christendom of her time") shed lustre over the place. At some previous Vadstena Castle, Birgitta, who died in Rome on July 23, 1373, had one of her revelations, in which she was told to found a new Christian order, for which a convent was to be built at Vadstena, and a most famous convent it became. It numbered kings' daughters amongst its nuns, and was the coveted burial-place of more than one great queen. By the year 1600 the convent of Vadstena had about run its course, but part of the cloister wall still remains. A





RUINS OF THE WALL ROUND VISBY, ISLAND OF GOTHLAND, SWEDEN.



RUINED CHURCH, VISBY, ISLAND OF GOTHLAND, SWEDEN.



better fate befell the convent church, in which the remains of St. Birgitta were deposited by four bishops on Trinity Sunday, 1393, although the church, built according to minute instructions left by St. Birgitta, was not ready for final consecration until the year 1430. The church, the dimensions of which are very considerable, is a Gothic structure of great beauty, built as St. Birgitta had ordained, mostly of granite and limestone, and still intact.

In conclusion, a few words about the accompanying illustrations of the imposing architectural remains of Visby, the city of ruins and roses, as it has been called. The name dates from the heathen time, "Vi" signifying a place of sacrifice. In the twelfth and thirteenth centuries Visby, in the island of Gothland, had become an important

shipping and trading centre, the most important, in fact, in northern Europe, as it was one of the leading cities in the Hansa Union, formed about 1240. The witnesses of Visby's vanished glory are innumerable and striking, first and foremost amongst them being the city wall, with its three strongly fortified gates, and its numerous defensive towers, a marvellous ruin both as regards grandeur and preservation. Then there are the many church ruins, the houses of old burghers, &c.—matter enough for a volume, and to which not even a passing reference can be made in this article, my object in mentioning them being a desire, whilst dealing with ancient Swedish architecture, to draw the attention of my readers to these absolutely unique remnants of the Middle Ages.

GEORG BROCHNER.



DOWNSIDE ABBEY, NEAR BATH.



# The Practical Exemplar of Architecture—XX.

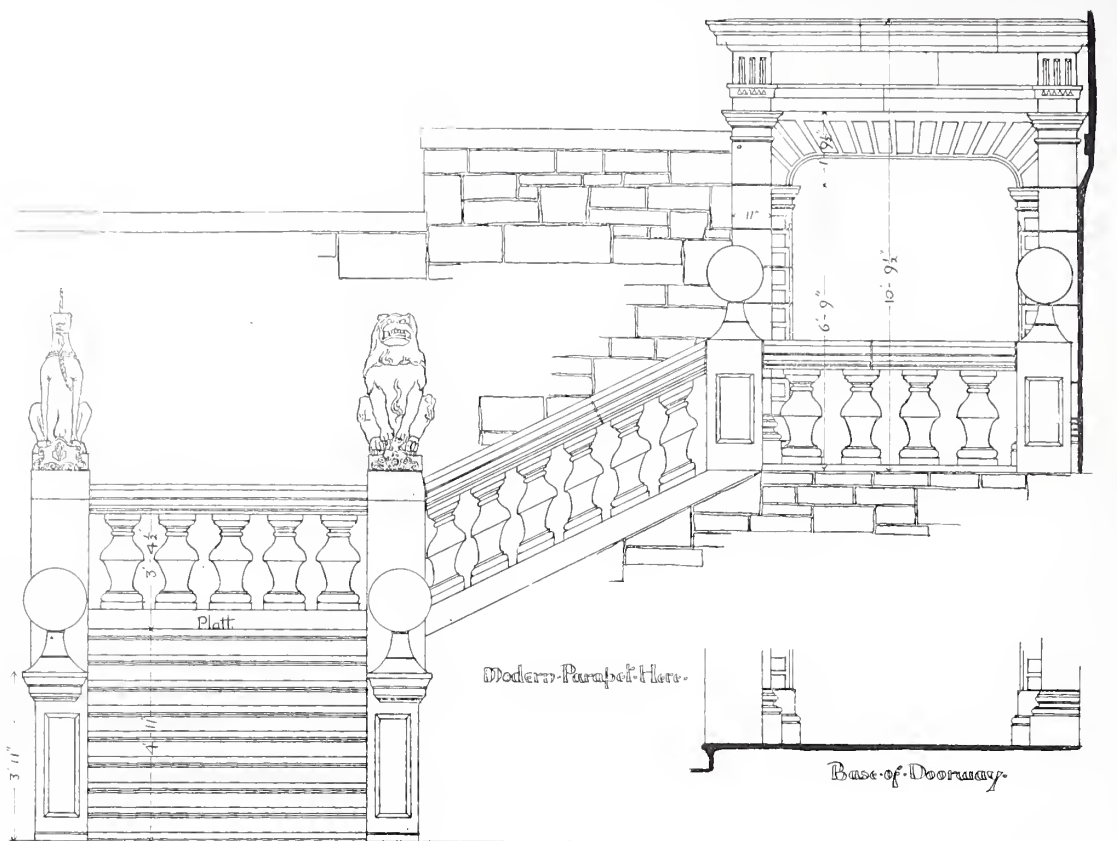


EXTERIOR STONE STAIRCASE, GLASGOW UNIVERSITY.

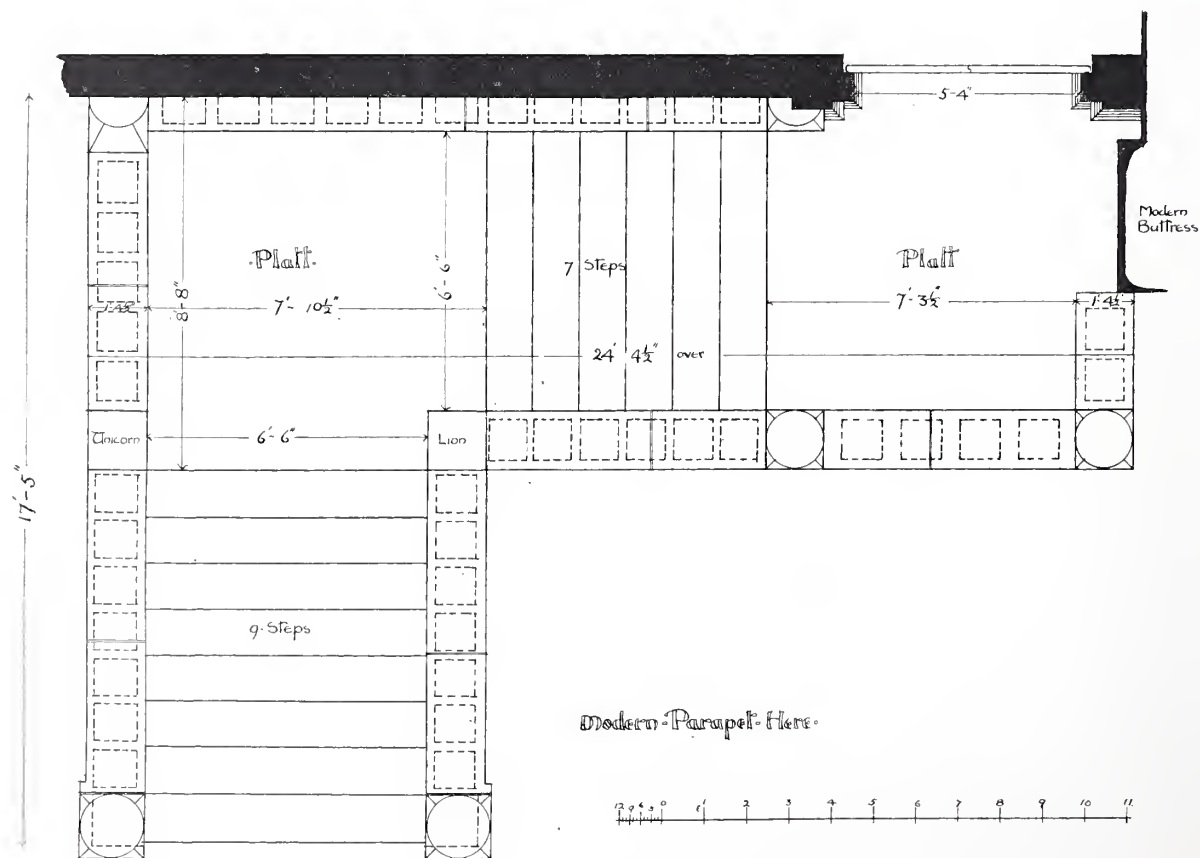
"In 1690 a rail of stone balusters was put on the Great Stair leading to the Fore Hall, with a Lion and a Unicorn upon the first turn, at a cost of Twelve Pounds sterling."—*The Annals of Old Glasgow College*.

It would be curious also to note that the flat arch over doorway is a monolith extending from side to side, and includes the pilasters. The original position of the doorway was immediately facing the head of the stairs. The whole staircase was re-erected in its present position in Glasgow University some years ago. The University was built by the late Sir Gilbert Scott.





Front Elevation.

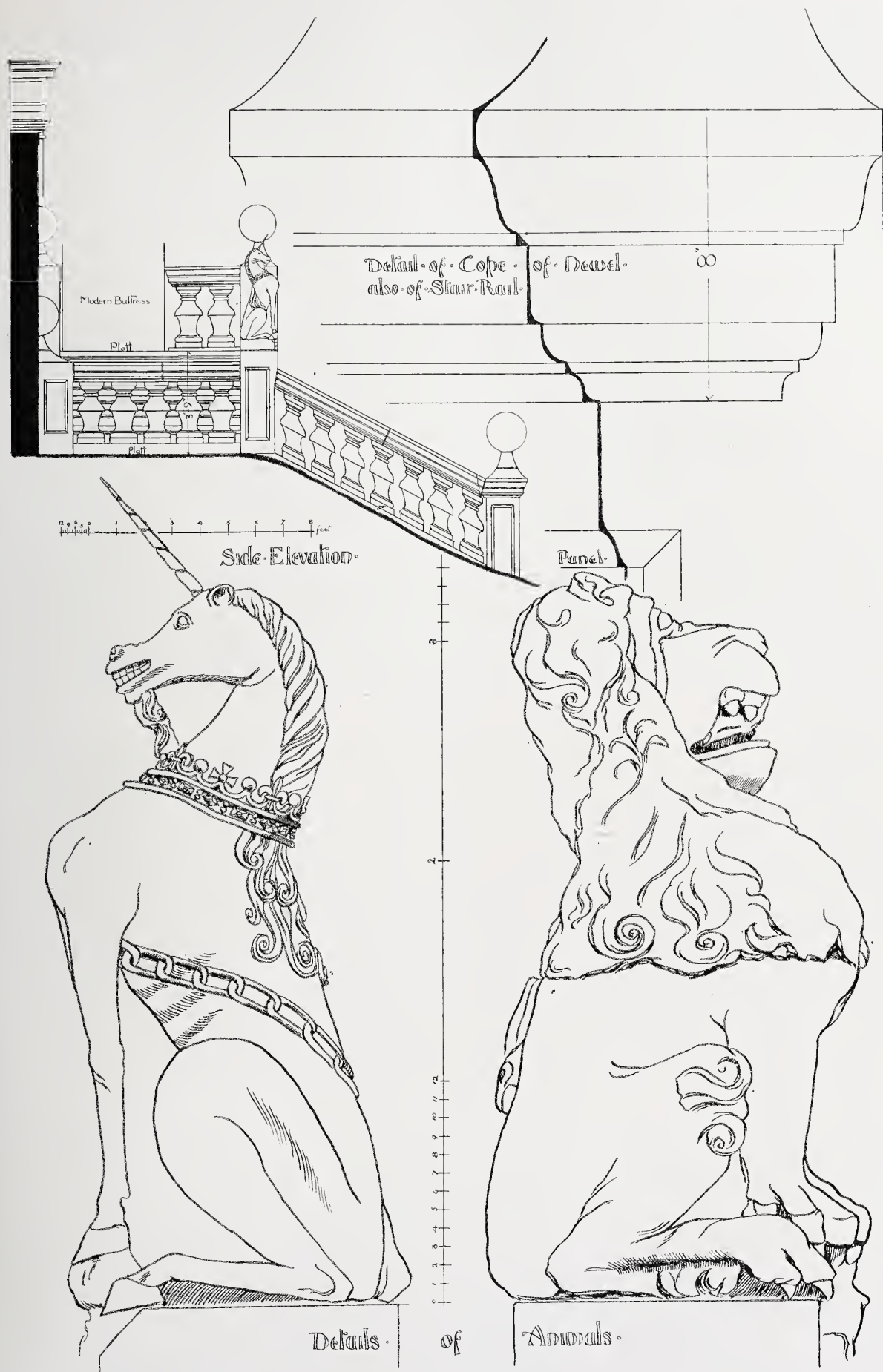


Plan.

EXTERIOR STONE STAIRCASE, GLASGOW UNIVERSITY.

MEASURED AND DRAWN BY J. S. MAITLAND.

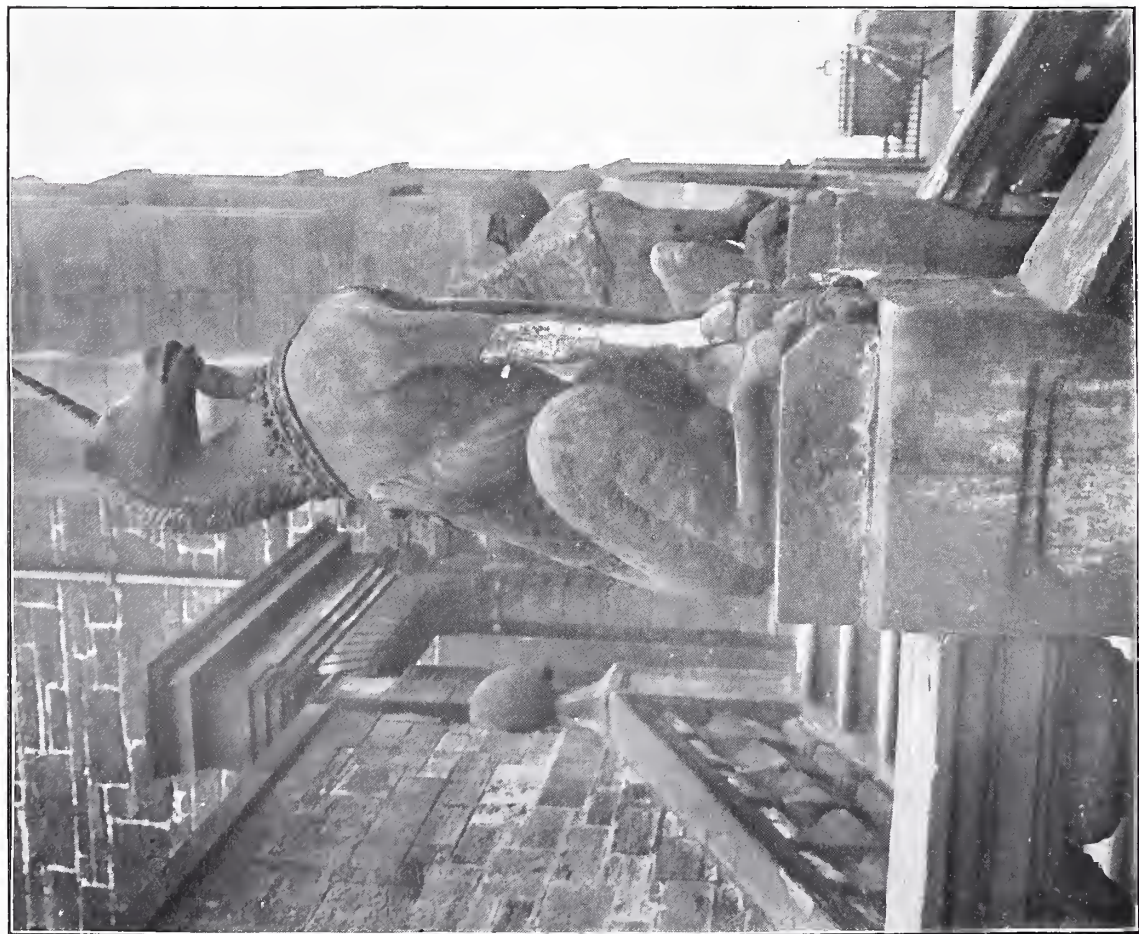




EXTERIOR STONE STAIRCASE, GLASGOW UNIVERSITY.

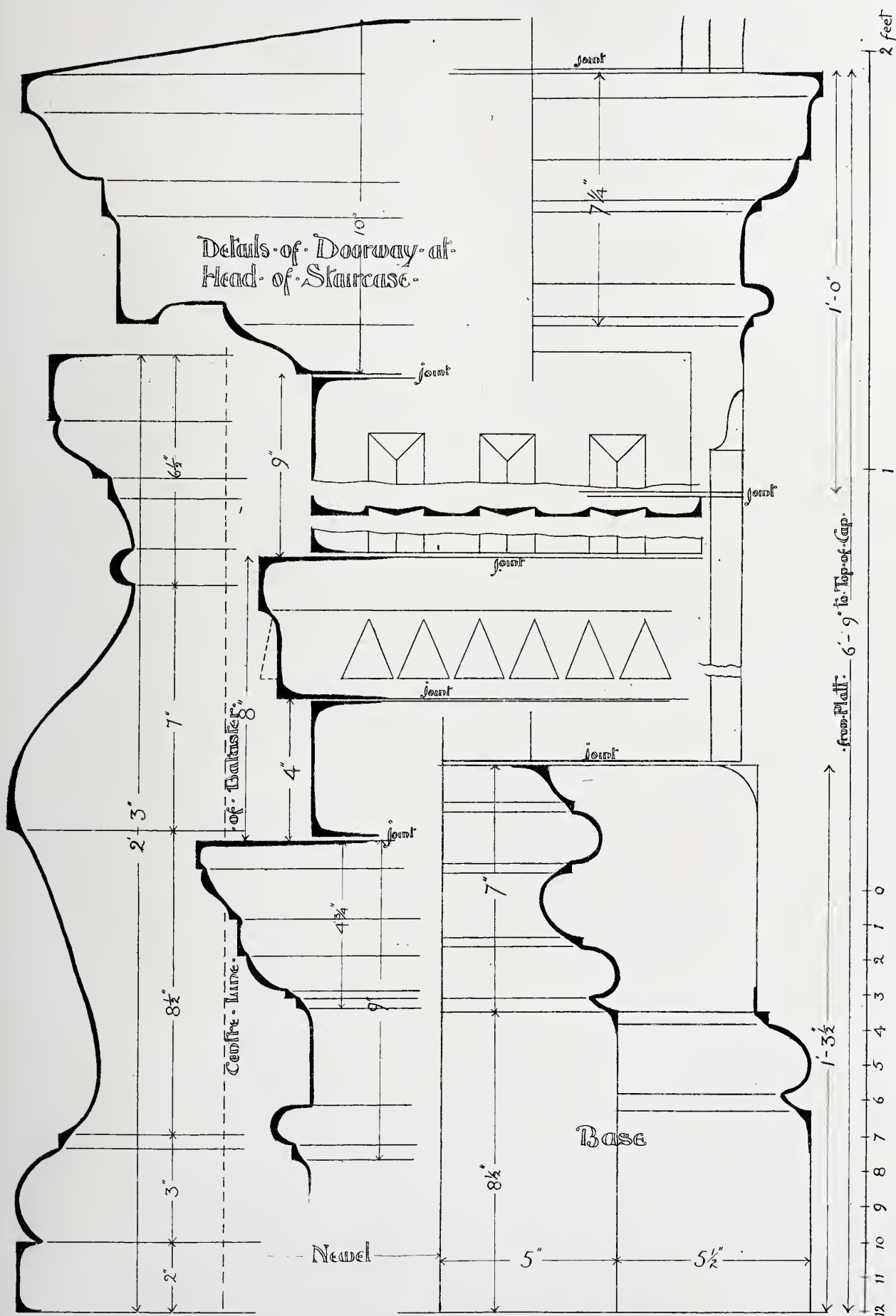
MEASURED AND DRAWN BY J. S. MAITLAND.





EXTERIOR STONE STAIRCASE, GLASGOW UNIVERSITY.  
DETAILS OF THE FIGURES.





EXTERIOR STONE STAIRCASE, GLASGOW UNIVERSITY. DETAILS.  
MEASURED AND DRAWN BY J. S. MAITLAND.



# The Cloisters, Letchworth.

W. H. Cowlshaw, Architect.



HIS building was erected and brought to its present incomplete state between November 1905 and November 1907 by Miss A. J. Lawrence, and has an essential mission bearing on the evolution of the human race.

A School of Psychology is to be founded there, which will have for its principal object the study of "how thought affects action and what causes and produces thought." An endeavour will be made to focus the results of the various branches of science and art developed during the preceding century and intimately connected with humanity, and which up to the present time have been and are being studied without relation to one another, and therefore have a less powerful influence for good than if united with a common purpose.

The accommodation offered at the Cloisters is for twenty residential students, young men and women, and the building has also been designed so that conferences, lectures, musical and dramatic performances, &c., all in conjunction with and for

the furtherance of the leading idea, may be held without necessarily interfering with the students in residence—all of whom would probably take a leading part in the public meetings. It is intended that the students shall form the nucleus of an altruistic crusade against the low spiritual and corresponding economic state of society.

The building has been carried out within the established professional cincture; that is to say, drawings, &c., were made as complete as possible consistent with a fluid idealism, and an estimate was obtained from Vare Bros., who took out their own quantities, and this estimate was accepted, subject to some omissions.

On account of the constant influx of fresh ideas and suggestions great latitude was allowed, so that they might be incorporated in the building as it proceeded. This incorporation could of course only be in any way satisfactorily accomplished by the close personal attention of the architect on the building.

With the acceptance of a fair price for the main body of the work, which could be shown by drawings, &c., and with sufficient financial lati-



VIEW FROM THE EAST.

*Photo : Campbell-Gray.*



tude to carry out fresh inspirations, and the ensuring fair wage to all concerned, it was possible to encourage and bring out latent craft traditions, which it would seem lie dormant in the majority of the workmen employed on modern buildings.

Into the fundaments of the structure many suggestions of natural symbolism have been woven; for instance, the Swedish green marble columns in pairs round the cloister garth were specially selected by Whitehead & Sons, Ltd., and cut so as to show the veining running vertically to give a strong idea of upward growth and aspiration. The green colouring of these columns is carried up in the form of mosaic into the arches, and is to have a high polish after the manner of holly leaves.

A change in the marble is made for the two open fireplaces to red Ipplepen, which is again carried up in red marble mosaic into the arches, where it intermingles with the green, the idea being that the fires have changed the green to red marble. Above the arches starting at the campanile staircase, and running round the

cloister garth and over the arches to the cubicle wing, and finishing at the dressing-room block, is a creamy, pink-coloured Suffolk rubbed and gauged brick frieze, 7 ft. high from the crown of the arches, which is intended, together with the stone springer above the columns, to be sculptured in bold low relief with a subject such as the ascent of mankind from the past into the future.

On January 28, 1907, the building was dedicated by Miss Lawrence, and the inscription written and illuminated on vellum by the architect was enclosed in a glass casket, and placed in a cavity in the springer stone over the fountain in the entrance hall, and sealed with a small stone cap.

From beneath the dedication stone flow crystal streams of water in symbolism of the purest and fundamental motives for erecting the building. This water falls into the upper basin of the fountain, and runs away at the foot in an emblematical way across the cloister, after which it divides and flows in two streams over the cloister garth. At present pavonazzo marble has been laid from the fountain across the cloister,



THE SOUTH FRONT.

*Photo: Campbell-Gray.*



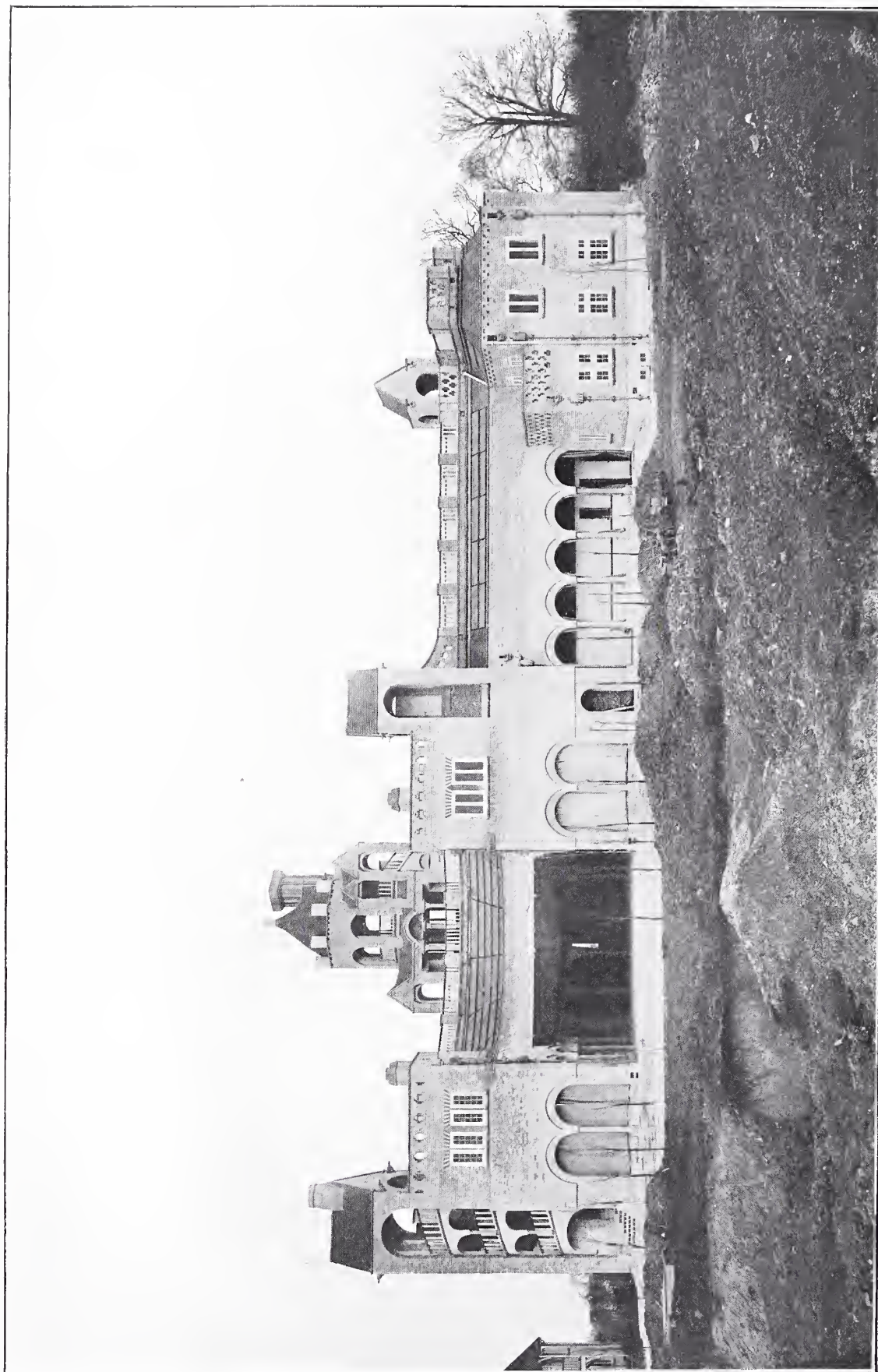


Photo : Campbell-Gray.

THE SOUTH FRONT.



and will be continued at a later date around the cloister garth in a field of marble mosaic patterned with meadow flowers.

The lower basin to the fountain is a "lavabo" with eight small basins with hot and cold water supplies for the hand-washing of guests. The small hooks above the basin are for mirrors, and those above the upper basin are for cups.

The four contrivances fixed upon the lower basin are in bronzed gun-metal, and contain soap powder, which can be extracted by moving the small wheels at the side.

Embroidered towels will be hung near the fountain on the walls. All the metal-work exposed to view is in bronzed gun-metal, and the marble in Swedish green cut in a similar manner to the columns to show the veining vertically. Bolding & Sons, Ltd., executed the plumbing, and Whitehead & Sons, Ltd., the marble for the fountain, &c.

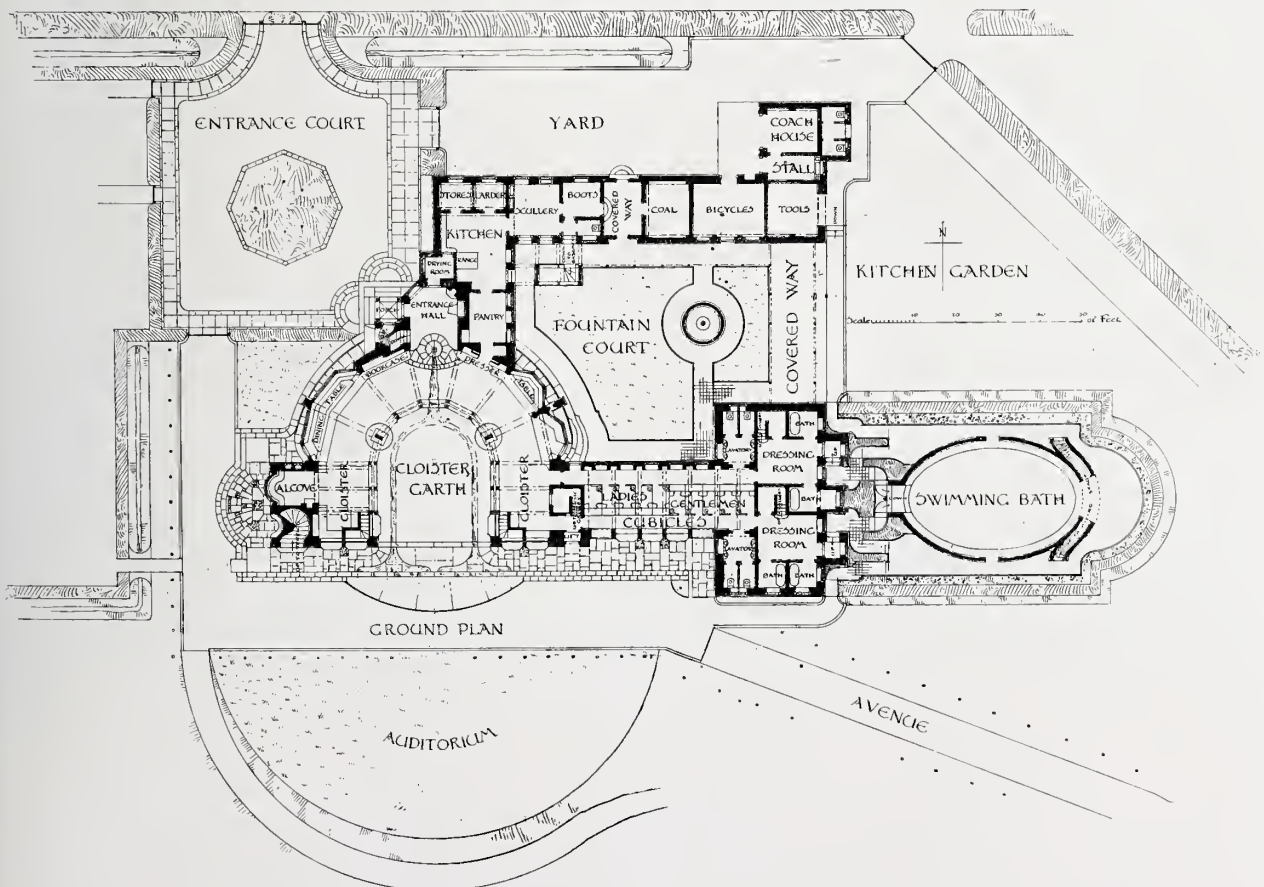
The campanile staircase leading to the upper terrace, in which a bell will probably be hung, is executed in Purbeck stone, Swedish green marble shafts, teak handrails, and deal painted balustrades. Burt & Burt, of Swanage, are responsible for the Purbeck stonework, and the many unfinished details in the stonework of this staircase are left for carving already begun by the architect.

The headers of the bricks of the inner walls are intended to be carved with representations of leaves which are supposed to be whirling down this stairway under the influence of the winds, and it may therefore be described as a staircase of the winds and leaves.

The foundations of the building, and the basement walls, are built almost entirely of blue lias lime concrete, the lime being from Barrow-on-Soar, and the whole is encased on the outside up to the dampcourse near the ground level with Limmer asphalt. The ordinary bricks are mostly Fletton or Arlesey bricks. The facing bricks are hand-made creamy pink bricks from Suffolk. All the stone is Purbeck stone quarried near Swanage, Dorset, and chosen on account of the variety of tints it shows; some of it is tooled, and other parts rubbed according to the situation.

The creamy pink tiles used for the jambs, mullions, and transoms of the bay windows, and used in the arches, and in many other places and situations about the building, are made from the same clay as the bricks, and come from Suffolk. The red tiles used on the roofs and elsewhere about the building also come from Suffolk.

All the flints used in the diaper work around the building were picked out of the local gravel, and have been used in the natural state, or knapped, as the case may be. The result, especially





*Photo : Campbell-Gray.*



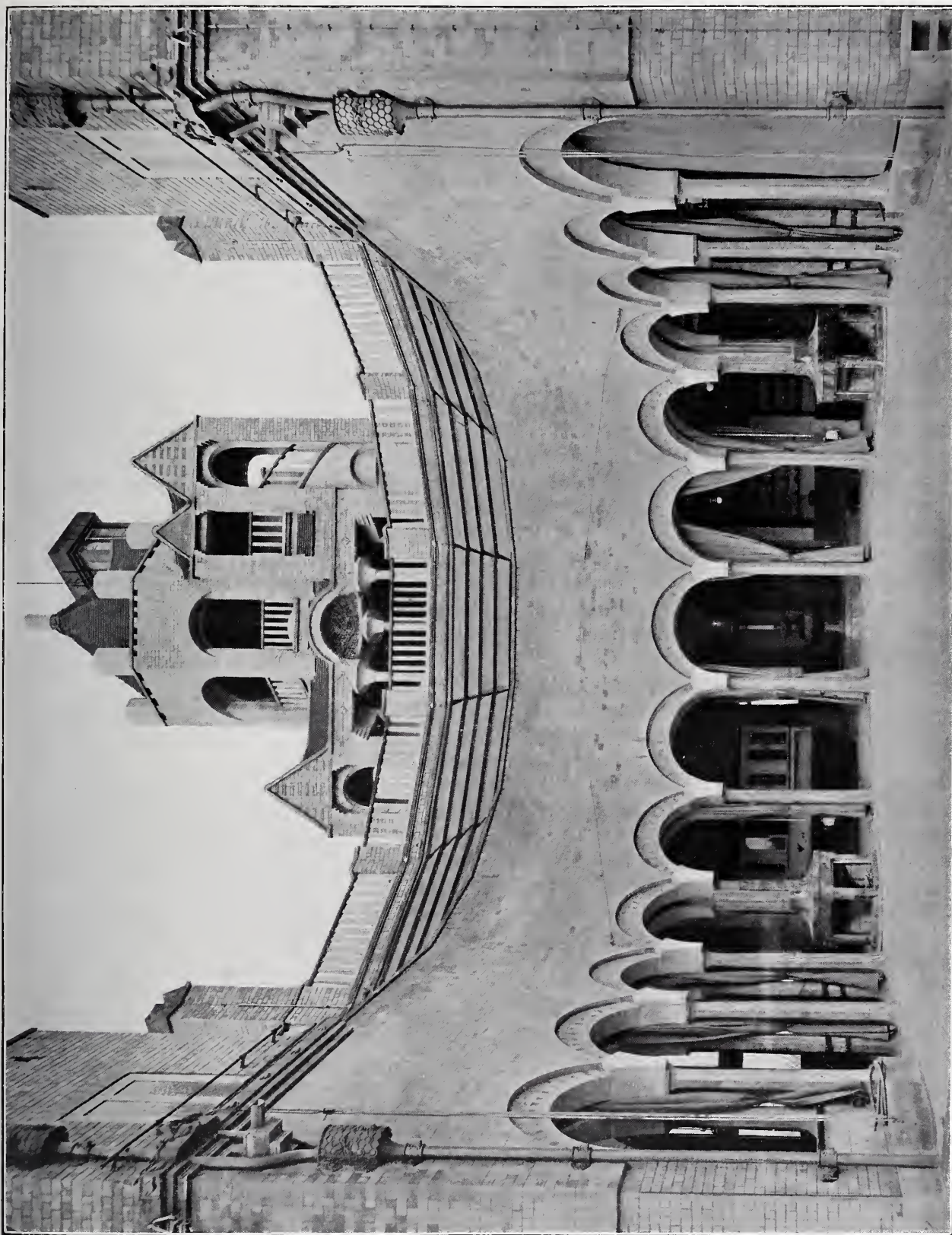


Photo: Campbell-Gray.

THE CLOISTER GARTH.



after a shower with the sun shining on them, is as though the brickwork were studded with jewels.

The red 9 in. by 9 in. tiles in various parts of the building were supplied by J. C. Edwards, of Ruabon, and he also supplied the buff tiles for the paving of the swimming-bath.

A considerable number of plain block stones are left for sculpture and carving in different parts of the building. i.e. those at the top of the tower on the parapet and apex, and the large stone gargoyle.

An eagle is supposed to be cut on the top of the gargoyle, and groups of birds to be brought out of the other stones. There is also a block forming the corner of the entrance-porch steps that may be either carved or serve as a pedestal for a statue.

Special note should be taken of the cast lead-work forming rainwater heads, pipes, and gutters, and apron to the tower finial. The models for this work were designed and executed by the architect with the assistance of George Adams, and the casting was done by Mr. A. Nickels and his son upon the premises.

Swallows are represented flying round the stone finial at the apex of the tower. On the western side are three heads, &c.; the one nearest the entrance porch has three bats hanging from roofs just about to start on their evening flight, and it will be seen that Sirius is shining brightly in the sky. Moths are represented on the bands to the pipes. The two heads on the western alcove show the sun setting and three bats in each in full flight, with moths also shown on the pipe bands. These heads have been painted in natural colours and the stars gilded by the architect.

Just inside the cloister garth are four heads representing honey in the honeycomb as food for the gods, and the long gutters show birds flying off and on, and two doves typifying guilelessness. The pipe bands have a single bee shown on each, and the whole will eventually be painted.

There are three heads on the south front, which are intended to intensify the sensation of heat, and represent the noonday sun in high heaven, with butterflies dancing in the empyrean. On the pipe bands are shown mice enjoying a feast upon the well-ripened wheat. Some of these heads have been already painted by the architect.

In the fountain court is a double head typifying the peace of the homestead. Swallows are shown darting round in circles, as is their delight in calm and peaceful surroundings.

The remainder of the rainwater heads, &c., are in iron, and will, it is hoped, in course of time be exchanged for others in cast lead.

The interior walls and ceilings are left at

present as plain brickwork, &c., and colourwashed with Hall's Washable Distemper. Eventually these walls, &c., may be covered with tiles, paintings, or mosaics. The idea of hosing down the building with water from top to bottom can, however, be at the present time carried out to ensure the greatest hygienic conditions.

Independently of the ordinary fireplace in the cloisters, a heating apparatus has been installed by Mackenzie & Moncur, Ltd., who also executed the hot-water supply. As the building is to all intents and purposes an open one, the problem of generating sufficient heat in the winter months, so that meetings can be held with a reasonable amount of the usual comfort, has been a difficult one.

With the canvas curtains in the arches drawn, and the awning over the cloister garth set up, with the fires and the present heating apparatus working at full power, a fair amount of warmth pervades the building, even on the worst days of the winter.

Owing to the difficulties of screening the wind, it is felt, however, that additional heating power will probably have to be provided to combat the worst conditions. The result of this scheme is that instead of breathing a hot vitiated atmosphere that is the almost universal adjunct in our public buildings, a sufficiently warm and completely fresh atmosphere is the natural environment at the Cloisters.

The students when they are in residence will sleep on flat frame hammocks slung from the vaulting around the cloisters. By means of the exterior curtains and divisional curtains complete privacy is ensured. The ladies would occupy the right-hand side and the gentlemen the left, with night lavatory accommodation in connection with each side.

The cubicle accommodation is for dressing purposes only; one cubicle would be shared by two students. In the morning the hammocks and bedding would be drawn up to the vaulting to air, and when the weather is suitable a part of the cloister roof may be opened to allow the sun to stream into the building.

After a plunge in the swimming-bath, at arranged times, breakfast would be prepared by the students in the communal pantry, and any other domestic work accomplished.

Dinner would be served at a settled time from the kitchen, at which all the students would be expected to appear, and this would be the only regulated meal in the day. Tea or supper would be prepared by the students according to their own convenience.

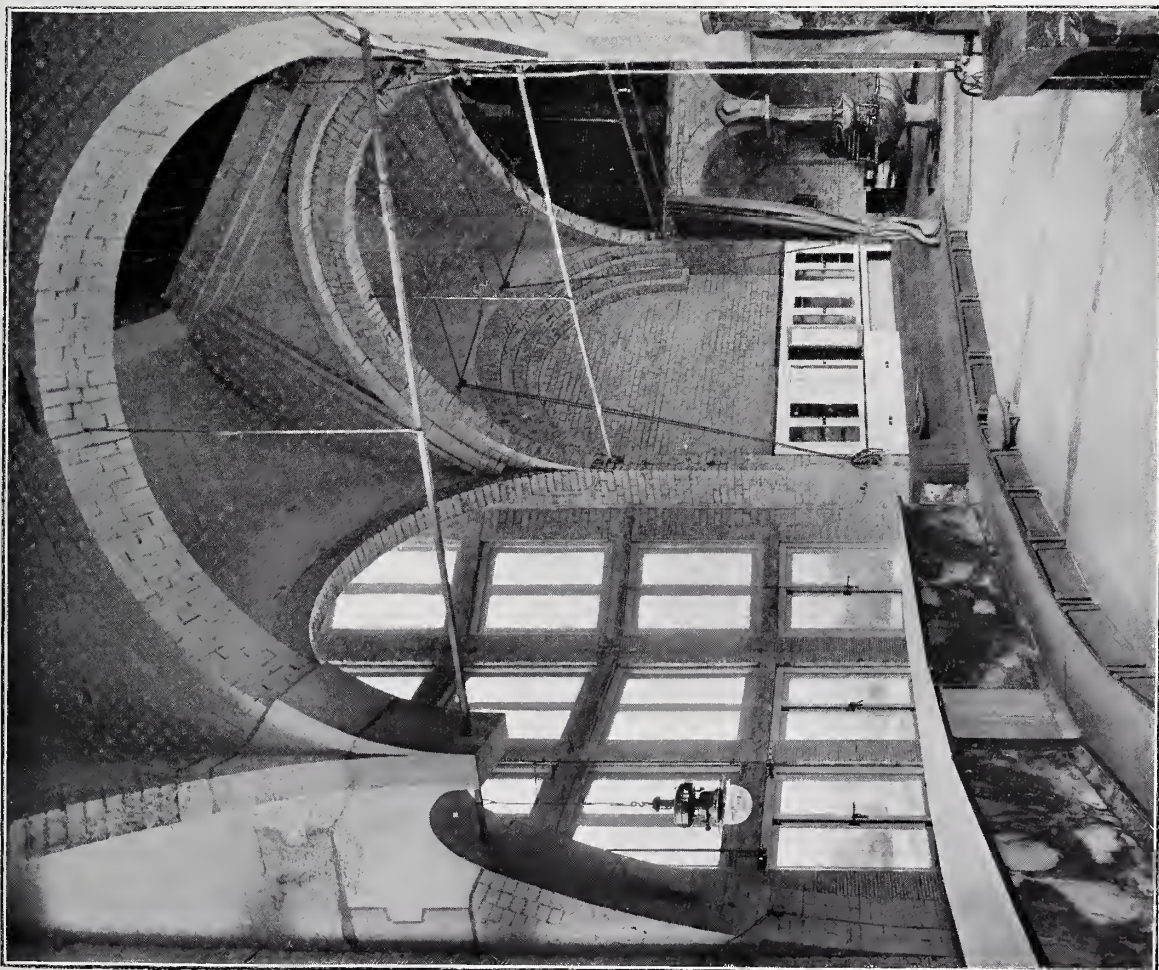
The time between meals would be spent in study, the nature of which has already been





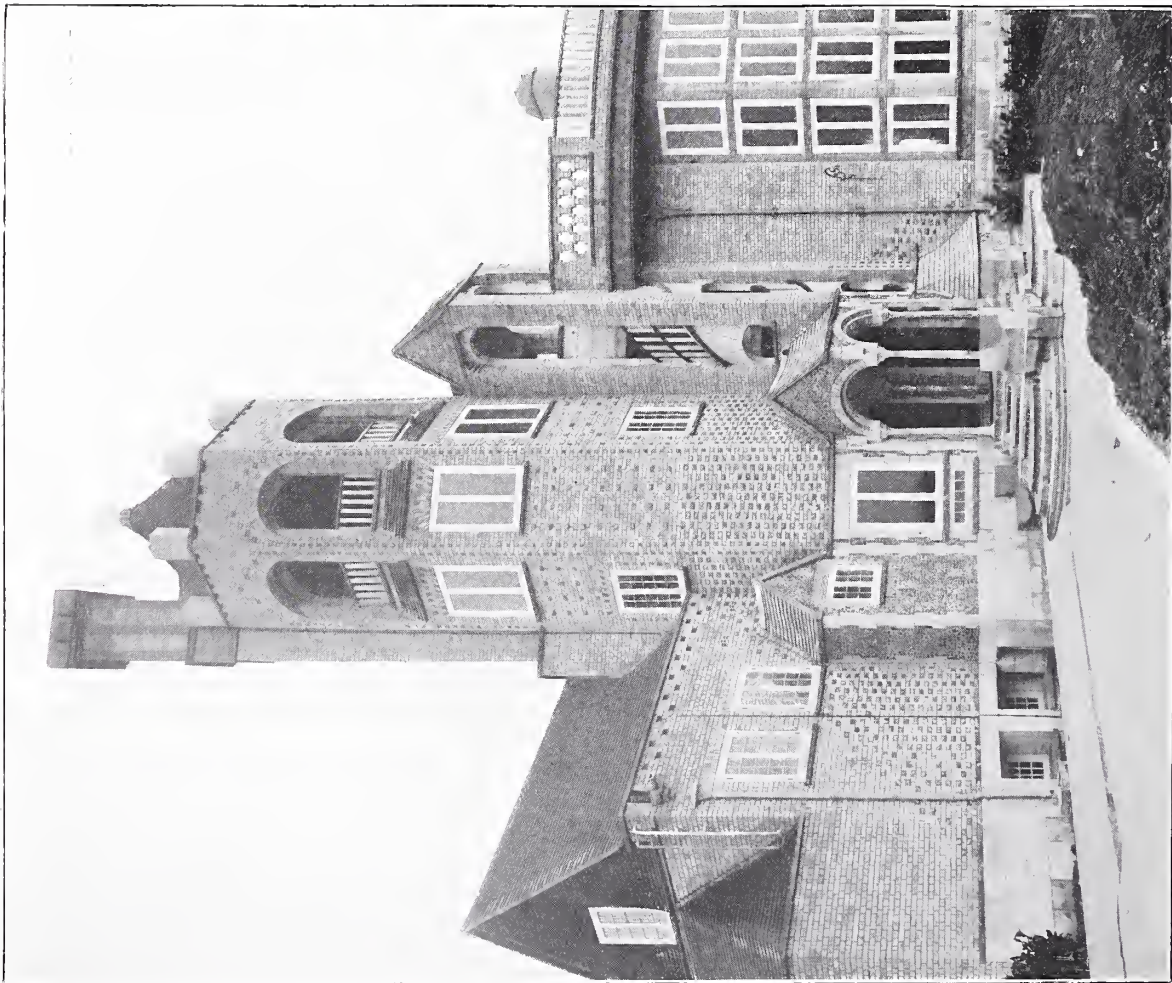
*Photos: Campbell-Gray.*

LOOKING TOWARDS THE ENTRANCE, HALL FROM THE CLOISTER GARTH.

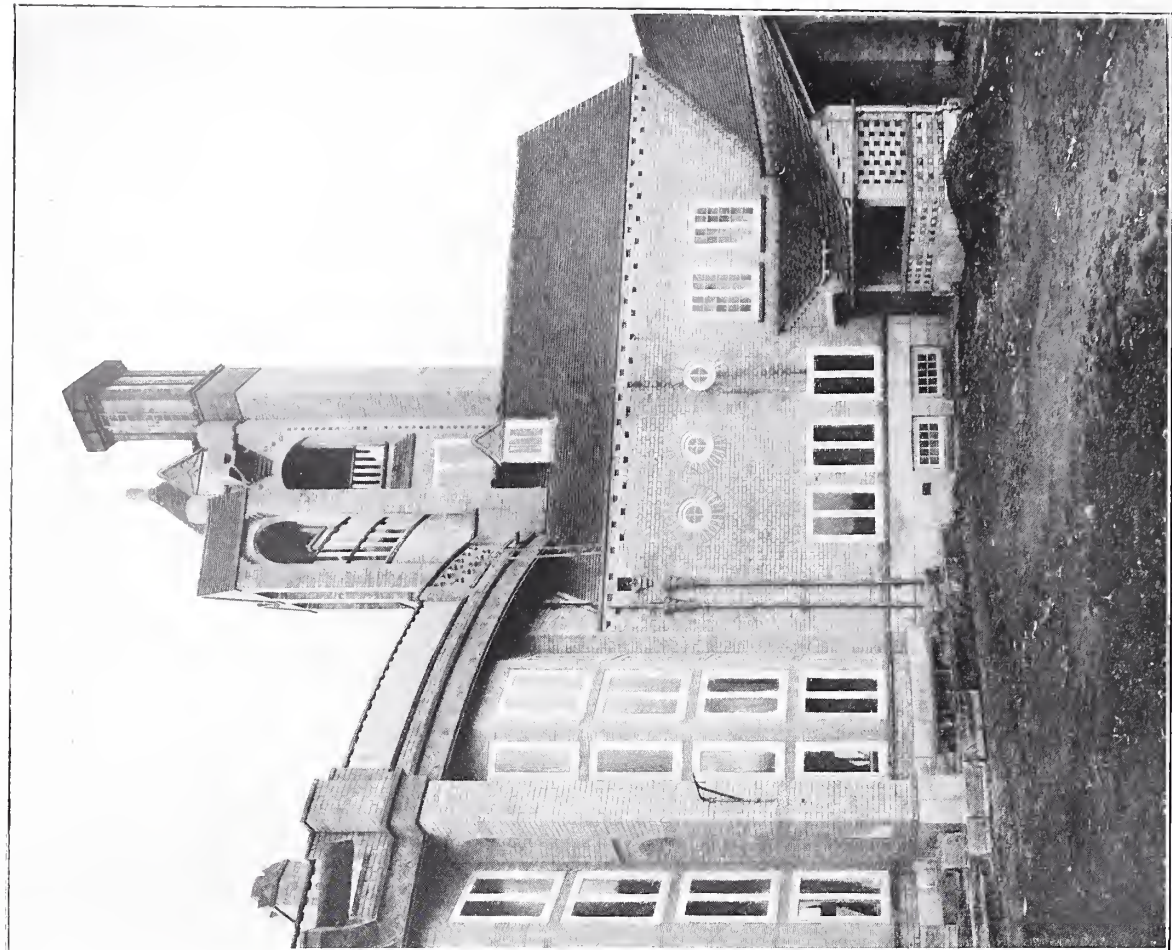


THE LEFT CLOISTER.





THE ENTRANCE PORCH AND TOWER.



KITCHEN ENTRANCE FROM THE FOUNTAIN COURT.

*Photos : Campbell-Gray.*



mentioned, and facilities for complete seclusion or partial seclusion are to be provided either in the galleries or probably in independent shelters in the grounds.

Above the entrance hall and pantry has been installed a very fine four-manual electric organ, with the console, designed by the architect, in a recess in the hall, and the whole built by Ingram & Co., Ltd., of Hereford. The sound issues from the organ chamber through the gun-metal louvres above the fountain. At present the main organ only has been built. Eventually it is hoped that the solo and echo organs will be built to complete the instrument. A small chamber has been provided over the south-west of the cloister for the echo organ, and one over the music gallery at the south-east end of the cloister for the solo organ. It is said that the shape of the building gives unusually fine acoustic qualities, and it is believed that the combination of the three portions of the organ in these positions will give some very beautiful effects. The shape of the building also throws sound well forward, so that an audience seated in the open auditorium in front of the building will probably be able to hear the slightest sounds quite distinctly.

At the entrance to the swimming-bath is a small fountain, which it is intended shall always throw a small jet of water into the bath so as to keep it fresh, in a like manner to a spring in a natural pond. The overflow will find its way round the grounds, and will be utilised for watering purposes. By this means it is expected that the bath will also need to be cleaned out less frequently.

With regard to the artificial lighting of the building, it has been prepared for electric lighting, and also heating in a minor degree, as soon as the current is available from the Garden City Company's station. In the meantime gas and oil lamps are being used as occasion requires.

The glazing of the three upper tiers of casements in the eastern and western bays, the circular casements in the south-west alcove, and the south windows in the cloisters is only temporary. In course of time it is hoped that this glass will be replaced with stained glass with a scheme portraying the rising and setting of the sun. Most of the casements are divided into small squares to take Powell & Sons' "Venetian glass," which is used for obscuration.

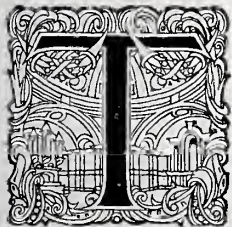
Throughout the building an effort has been made to use labour-saving devices; for example, Bolding & Sons, Ltd., have supplied lavatory basins and baths with the least amount of metal exposed in the fittings, and that not needing polishing.

Corticene is now being laid down for the finished surface of the floors of the cloisters, cubicles, dressing-rooms, &c., by a special process to give a silent tread and a sense of warmth, and to facilitate the hosing-down system of cleaning.

The ornamental plaster-work to the gables on the east side of the tower was executed in blue lias lime plaster by the architect *in situ*.

On the upper terrace above the organ chamber is a loggia, from which sheltered situation a magnificent view of the surrounding country may be obtained.

## The A.A. Play, 1908.



TO produce an interesting play, guiltless of a love interest and having an architectural grievance as the basis of its plot, is no inconsiderable achievement, and congratulations must be awarded to the editors of our spasmodic contemporary, *The Purple Patch*, upon their latest musical skit, produced at the Gaiety Restaurant on the 26th ultimo. "Metopemania" is a country of which the scenario permits us no glimpse, and its beetle-browed, blue-chinned, and pirate-garbed

envoy, whose pistols give him considerable trouble, hardly conveys that touch of advanced civilisation that, from the relation of its history, one would expect. For Metopemania has suffered from SPAB-itis in an acute form, and restoration, under a former law, being accounted a crime, the chief city, Metope, has been allowed to fall into ruins. In the year 2008, the date of our playlet, the reigning king, Triglyph VII, has determined to alter this condition of things and instituted an international competition for the best plan for the rebuilding of the city. And the opening of our play, appropriately ushered in by



the spirit of Michael Angelo, finds us in the midst of some London competitors who have a sorry story to tell us of architecture's progress during the next hundred years. For it seems by the year 2008 there will be no architects as free and unfettered individuals, and all artists will be tame officials of the great home-producing firms like Sparing and Flashy—Mr. Samuel Sparing being a prominent figure in the play. Needless to say Mr. Samuel Sparing has entered for the competition, and needless also to say that his three chief assistants have likewise entered for it, and work upon their design out of range of his watchful eye. But Mr. Sparing's idea of architecture is merely the acquisition of as many old buildings as will be required to fill the vacant sites of Metope. For the hand of the antiquarian is not less heavy upon the England of 2008 than upon Metopemania; original design has gone by the board, and the Sparing and Flashy studio is merely engaged in the adaptation and exploitation of the antiques acquired by the pushful principal. Unfortunately, although the firm has acquired Poplar Workhouse—a splendid late Victorian palace—Nelson's Column, Hampton Court, Westminster Cathedral, and other buildings for transplantation, the tale of buildings is far short of that required, and in his establishment in one of the Quadrant shops, over which an L.C.C. tablet commemorates its architect's death "in bloody conflict with the shopkeepers," Sparing bewails his fate, and his woe is increased by arriving news of misfortunes—the loss of a French château which goes down in a boat at Dover, the burning of the House of Lords, upon which he had his eye, and the confiscation by the sanitary authorities of a lot of antique drain pipes acquired at great expense. At this juncture, an occult being, Purple Patch, who has previously heard the sorrows of the assistants and promised to help them, appears to tempt him to his doom. Purple Patch promises aid to procure Sparing all the antiques he can require upon terms that if he accepts this offer and still fails to win the competition he shall burn every antique he possesses. Having signed an agreement to this effect, Sparing is transported to a somewhat sombre Valhalla where he interviews most of the great masters, Michael Angelo, Raphael, and Wren, who do most of the talking, with Tintoretto, Rubens, Titian, Millais, Van Eyck, Cellini, Cimabue, Giotto, Bellini, Bramante, and Van Dyck. Mr. George Bernard Shaw comes on the stage once or twice, apparently for the sole purpose of being kicked off again. To introduce these dignities in the costumes of their day, and make them dance a jig, savours of irreverence, but it is all very harmless fun. The passage of the ages has not been without its influence

on the shades of the great departed. "Mike" has absorbed some of the ideas of Rodin; he says:—

As I grow older and wiser and bolder,  
I find that my work looks far best in the rough.  
So I model a nose, and some sweet little toes,  
And call it a Venus wrapped up in her muff;

and exhibits a model in accordance with his later views; Raphael, in a mixed manner of Brangwyn and John Hassall, has a poster of Adam and Eve, appropriately labelled "The Garden City"; while Wren, stimulated by Mr. Ricardo and *L'Art Nouveau*, has a new and truly fearsome design for St. Paul's. He is convinced that—

Architecture is pure mathematics;  
All you're wanting of course are the Orders by Cross,  
And a volume or two upon stresses and statics.

For their masterpieces none will take money, since money would be useless. Still, they have their pet ambitions. Wren hankers to be an F.R.I.B.A.; Michael Angelo has never had a notice in the *Studio*; and Raphael laments that, though he painted for the great, his name does not appear daily in the *Morning Post*. Sparing promises to rectify these omissions, and departs for earth with cartloads of antiques, only to find that a new supplementary condition, restricting the competition to the work of living artists, destroys his chances, and that by the terms of his contract with Purple Patch he is ruined. Into this story, thus baldly set forth, the authors have woven many subtle little quips and jests that appeal to the architectural mind.

On the shoulders of Messrs. G. B. Carvill as Purple Patch, and F. Dare Clapham as Sparing, falls the bulk of the acting. True, they are veterans in these plays, but it would be hard to improve upon either. Mr. J. B. Scott, who supplies the Scots humour and accent—no pun—has scarcely so good a part as last year, but makes the most of it. The Sir Christopher Wren of Mr. Stanley Spoor is a finished little study in its way, though he makes Wren a pompous and slightly didactic old gentleman, more befitting a study of Mr. Pepys. Mr. C. Wontner Smith, who supplies the junior lead, is always a favourite, though he was not always audible at the back of the hall; and praise must be given to Mr. Bentham's Envoy from Metope. With all working strenuously for the success of the play, it is difficult to mention names. The super who leaned out of a first-floor window on the prompt side during the Drinking Song never flagged in energy throughout; he must have enjoyed the piece as much as the audience. The music by Mr. Claude Arundale—or is it Kelly?—gives one the impression of reminiscences, but it is extremely tuneful and catchy, and the orchestra under his baton was quite faultless. The piece was received with the warm appreciation it deserved.



# Kensington Gardens Improvements.



REQUENTERS of Kensington Gardens will be surprised to see the improvements and changes which are taking place to the "lay out" of the park; for one may see a parterre being formed in front of the long, isolated Banqueting Hall.

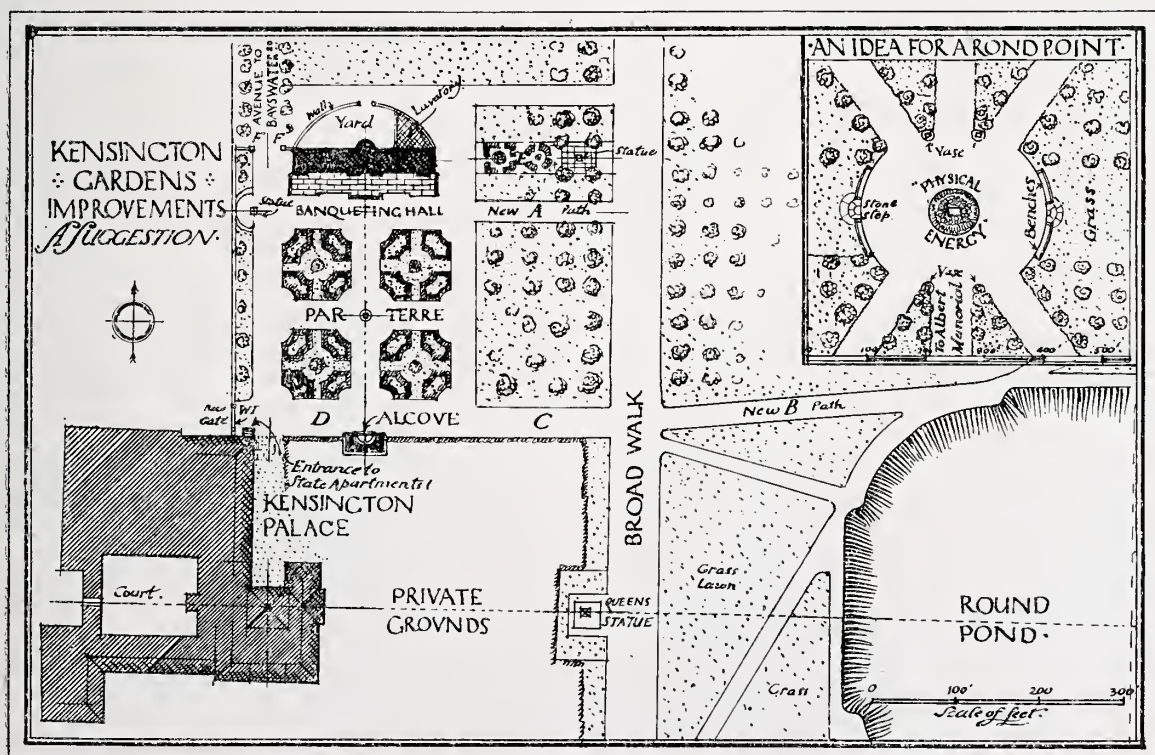
A much-desired direct way to the entrance of the State Apartments from the Broad Walk. And that there is a prospect of re-forming a fine avenue from the latter to the Bayswater Road, passing through the noble gate piers now buried between gimcrack sheds and shrubs.

The accompanying plan shows the possibilities of carrying such a scheme a step further than what I presume is the intention; and may be followed with the aid of a short description. The parterre is being formed at this moment, and the avenue to Bayswater, I believe, proposed for next year. In addition to these, I have shown a new path D continuing that existing at C, widened, and leading to the entrance of the State Apartments. Where this cuts the axis of the Banqueting Hall I intend re-erecting the alcove to cover a vista which will otherwise be difficult to arrange, as well as to cut off the private gardens; moreover, its orientation would be in accordance with its original position (*vide* Belcher and

Macartney). This path D could be continued on the other side of the Broad Walk, and joined to the circumference of the Round Pond shown at B. A short path A would also facilitate circulation and direct attention to this interesting corner, as well as coincide with existing avenues of trees, as shown; and, finally, a small parterre, E, could be arranged for a central group of sculpture, such as a cast from the antique in bronze or lead.

The back elevation of the Banqueting Hall could be greatly improved by building a high wall similar to that joining gate pier, at F, with building, the enclosed space being utilised for conveniences and lumber. The lavatories at present are difficult to find, and a blot on the end view of the noble hall adjacent. The unfinished back elevation would thus be screened by this absolutely plain wall, only pierced by the necessary entrances, contrasting with the richness of the end and front elevations.

The Gardens and Hyde Park were originally laid out on the French system for royal parks, but never seemed to have been completed; this is most marked in the absence of the *ronde point*, which, in the case of Hyde Park, with no less than seven paths leading to it, is occupied by the Police Force Barracks and Magazine near by, surely an insult to the British character. The Gardens are more fortunate in having "Physical





Force" symbolised. With regard to this great work of art, about which one of our leading architects said: "I remember thinking that if it could be set up in London I could hereafter think of its regeneration to beauty" (as if to ratify his optimism, it is placed by chance where he most frequently passes), I feel its setting has not received sufficient attention, and has been left to hazard.

It is essential to a colossal work that it should not be seen too close; in this respect this work is most unfortunately placed; at present the narrow space left by the re-entrant angles, with their tripping railings, of all the converging paths makes it impossible to meditate for a moment on its artistic meaning; one feels the "move on" impulse in the very heart of this retreat. Again, one is forced to pass close underneath and regard its "impossible action and hairless hide."

The *ronde point* in this case should take the form

of an ellipse to harmonise with the oblong pedestal, about one hundred yards in diameter, and with a smaller concentric plot of grass or flowers, twenty yards wide, surrounding its base; a very few trees need be sacrificed, as shown on the marginal sketch.

This idea would encourage circulation at a reasonable distance, and provide room for stone benches on the grass avenue east and west. I venture to think that this would form one of the finest *ronde points* in existence with its eight avenues of beautiful trees leading to it.

The lack of sculpture (bronzes or lead from the antique I mean) in our parks is lamentable; these standard works, which would not cost one quarter of the Embankment Burnses, are almost unknown to us, while in Paris, Berlin, Vienna, and every modern city, their elevating and beautifying influence is felt.

MATTHEW J. DAWSON.

## Correspondence.

### IONA.

TO THE EDITOR OF THE "ARCHITECTURAL REVIEW."

SIR,—Since seeing you just after your recent article on Iona Cathedral, I have had some correspondence with Mr. John Honeyman, LL.D., the well-known Scottish architect and archaeologist; and I think some excerpts from it, with a few first-hand recollections of the building, may help to explain matters.

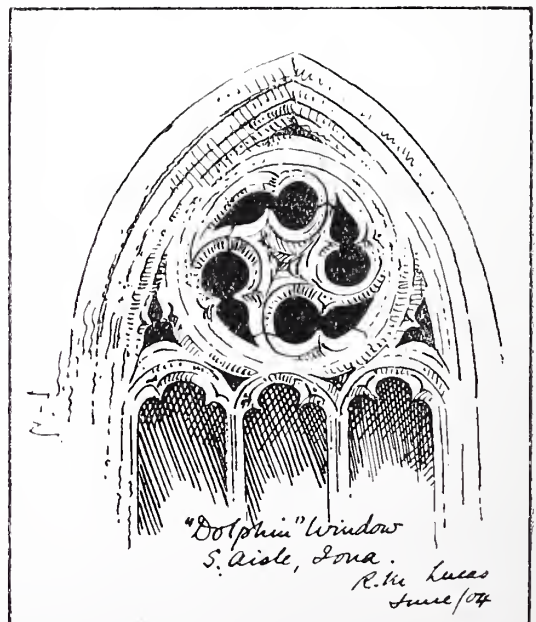
While sketching in Iona in 1904, I chanced to meet a party of gentlemen in the Cathedral to whom, in discussion, I expressed some very strong views about the "restoration." Meeting these gentlemen at the hotel afterwards, I was surprised, but not sorry, to find that I had been speaking to the trustees and to Mr. Honeyman, whom they had called in to advise them upon the work then being done—work which I understand had met with severe criticism in the *Scotsman* and other papers. Mr. Honeyman, whose sight I grieve to say was even then failing fast, had a long chat with me in the afternoon, and he then thanked me for having spoken out about things he could only judge by touch and description. The conversation we had will always remain in my memory as one of those unexpected and delightful exchanges of sympathetic views which the chance meeting of two strangers sometimes brings about; and I left Mr. Honeyman with a great respect for him personally and professionally, and a poignant regret for his most sad affliction.

At that time the walls of the choir, the south aisle, and the south transept had been repaired, and the roofs completed. Some previous repairs I believe Mr. Honeyman has managed to get altered, but others of importance have had to remain, so that probably he is blamed for things he would never have dreamt of doing.

As to the north gable which you illustrate, Mr. Honeyman has explained in a letter to me that he followed not Pennant's sketch, but indications of a previous Norman gable, he (in association with Mr. Ross) designing a new gable to suit the new conditions and yet harmonise with the surrounding remains. "When the 'Pennant' gable was built," Mr. Honey-

man writes, "the church had a flat ceiling at the level of the wall-head (hence the lowness of the two lancets and also of the windows in the south and east gables), and the conventual building did not abut against the gable. But now the flat ceiling has been cleared away and the roof is open to the ridge; and where such conditions exist I find the almost invariable custom is to put a wheel window in the upper part of the gable."

Mr. Honeyman continues later: "As to the pediment over the old door, it is not a new erection at all. It is all that remains of an old thick wall which was a good deal higher, and it is left as part of a design which neither Mr. Champneys nor anyone not immediately connected with the undertaking has ever seen, and which therefore they have no right to criticise."





It was in 1906, I believe, that Mr. Honeyman, his sight quite gone, resigned his official connection with the trustees, there being then no prospect of the work he had intended being proceeded with for several years. Mr. Ross resigned in 1905, and since that year nothing has been done except things necessary for the safety of the fabric; and I believe that not only are funds not being raised, but further work is not even contemplated at the present time.

R. MACDONALD LUCAS, F.R.I.B.A.

### FROM A YOUNG MAN TO PROFESSOR LETHABY.

SIR,—They tell me I listened to your address at the Institute, on the occasion of the prize-giving this year, literally with open mouth. It may well be true; for it is seldom one hears anything so good—so seldom indeed is it that one is taken on excursion into the realm of architectural theory and speculation at all. I may have been particularly unfortunate; but the general apathy towards that part of our business seems to indicate that I am not alone in my experience that these things are usually given—if given at all—in a way which insults one's intellect less only than it sickens one's soul. But to hear your address was exhilarating as *Veuve Clicquot*: I could not get enough of it. It filled my brain till the poor thing was whelmed with such a surge of recognitions, acclamations, couplings, queries, and answers to somethings else, that it suffered like rheumatism in its cups, tortured at every turn with pains which its joy is strong enough to scorn. The reason whereof is this: I seemed to see that the idea of your discourse was that which has of late become an obsession of my mind. The conception, to wit, of the necessary unity of Polity and Art—each being parts of which the other is the whole, of the necessary connection between the state of Man and the state of Architecture, of the whole duty of Man and the whole duty of an Architect. I say “seemed to see,” as I may have seen awry—a possibility I admit because of the known tendency of obsessions to induce obliquity of vision. Still, despite this, and the fact that available renderings in *Journalese* have not quite succeeded in bringing it out, I trust I am right in thinking the above to be your underlying contention. If this be so, if I have distilled the essence aright, we have at once a forest of objections under the touch of spring, and somewhere in its depths the essence itself, as a little fount of hope. . . .

Your suggestion that the younger “men of good intent” should meet together and establish a common aim, seemed to me to be received with a kindness and affable approbation too balmy for any hardy growth. Movements, the real movements, are the outcome of a spontaneous (this being the erroneous adjective with which inevitable effects are usually stigmatised), and, in the nature of the thing, a revolutionary purpose. The movers maintain this attitude until some little time after they have usurped the surplage of orthodoxy. And in a little while the high priest's trappings become so heavy that the acolytes, in their turn, rebel. That is the usual course.

But now, putting all considerations in this vein aside, let us suppose a few young men to come together. They would be, most of them, in offices, working at from anything to nothing a week, on the most approved lines of the principle “Let it rip,” which, were the work on a lower mental plane, would be called sweating, indicate a trade union, presaging a sort of Factory Act. We are supposing that our young men, so conspicuously lacking in the sentiment of solidarity, in the corporate consciousness, are all well-meaning and keen, according to temperament, about what their intellectual development allows them to grasp; that they have all, some-

how or other, in this efficiently mismanaged metropolis, become acquainted—that is to say, hold themselves at liberty to speak to each other. Since the establishment of a common aim, the corporate enunciation of some basic idea, is the object of the conclave, we must postulate that they have as yet nothing of the sort. It is a thing one may do—as indeed you did—with little fear of contradiction.

Any other unity of conception is impossible. Take origins, for instance—at this stage still very potent. Our young men's homes may have been anything, short of the absolute extremes, in the social gamut. The causes of their initiation are equally diverse: parental desire for a profession, economic inducements towards what seems the cheapest one, the lay fable that Architecture is lucrative, paternal hedging on filial tendency to full-blown Art, chance circumstance, and so on. Also, occasionally, a natural bent. There would be a moderate sprinkling from the goodly host of Caledonians, and a little cohort from Glasgow; one or two of those thorough-going fellows from South Kensington, a few from the provincial schools, and some of the more hopeful ones from the staffs of provincial offices. The “styles” they favour (one of the most depressing phenomena of to-day, by the way, is the existence of any such thing as a style) may be anything, from a colourless notion of Greek, to *L'Art Nouveau*, whatever that may be. As to ability, there would be few men of real effective ability, because as a general rule these men are shy and have lost faith in meetings and talk. There would be some of those who keep on reiterating that the profession is overcrowded—a statement which contains for gentlemen of this type grains of not very deeply hidden truth. There would be a great many cranks.

Consider their religion (in the commonly accepted sense); their creeds. Consider the vasty horde of them that have none. . . . Their amusements: for this one test matches, perhaps even cup-draws; for that one the real drama and the horrible problem play; their reading (if any); their politics (again “if any,” and small blame to 'em). Whichever line we take we find a diversity in mediocrity, which, if our central contention is true, is truly reflected in, say, either side of Oxford Street (or almost any other), and which the Strand, for instance, would lead one to expect. For an Architecture, it seems, is always, unconsciously, the reflection of the conditions which raised it; to him who can read, it is the surest history, freer far than wars and policies and boundaries from the vagaries of individual failure or success; unquestionable in its veracity, and divinely just. How appalling the indictment of the building of to-day!

The heterogeneity of the parts, of which our movement is going to be made, is obvious. Different, all different, not in degree but in kind—and heaven forbid that similarity should prevail. But where is the constant factor? Which is the common denominator? Where is the cosmos in this chaos? or, rather, where is there the nucleus of a cosmos? “*Quot homines tot sententiæ*,” and in the same way “*Quot sententiæ tot architecturæ*.”

Supposing some young “men of good intent” actually do meet. What then? Which way, Professor Lethaby, which way—and where from?

Signed (respectfully) by

THE YOUNG MAN.

Professor Lethaby writes:—“The Young Man” puts the questions—“Where is the constant factor?” &c., &c.—so well that I should like to hear his own answers. There may, of course, be no answer ready, but he *understands* that an answer is much to be desired, and therefore he himself is “a nucleus of a cosmos.”



# Books.

## WILLIAM HOGARTH.

*William Hogarth.* By Austin Dobson, Hon. LL.D. Edin. New and enlarged edition, with 76 illustrations. 9 in. by 6 in. pp. xix, 310. 6s. nett. London: William Heinemann.

A BOOK by Mr. Austin Dobson on the most characteristic English painter of the eighteenth century, which century Mr. Dobson may be said to have annexed—a book, moreover, which has gone through so many editions over sixteen years, and has been improved every time, has got a fixed and a high value. Any detailed criticism is unnecessary. There is the simple fact that if one wants to know about Hogarth, one must consult Mr. Austin Dobson. Points about Hogarth's life of peculiar interest to architects include the painter's quarrel with William Kent the architect, the merciless satire of his burlesque drawing of Kent's altar-piece at St. Clement Danes, and of "The Man of Taste," wherein a statue of Kent is supported by reclining figures of Raphael and Michael Angelo, Pope whitewashes the gate of Taste, and Lord Burlington brings the whitewash. Hogarth was a friend of Sir Henry Cheere the statuary, and it was the studio of a greater sculptor, Roubillac, which became the school of art managed by Hogarth, a school which was the embryo of the Royal Academy of Arts.

The illustrations are admirable, and the bibliography and lists of paintings and drawings as complete as industry and sound judgment can make them.

## GREAT MASTERS.

*Giotto.* By F. Mason Perkins. pp. xii, 148. Photogravure frontispiece and 38 plates.

*Watteau and His School.* By Edgcumbe Staley, B.A. pp. xii, 160. Photogravure frontispiece and 40 plates.

Both in "Great Masters in Painting and Sculpture" Series. 8 in. by 5 in. 5s. nett each. London: George Bell & Sons.

WHEN the late Lord Goschen was made First Lord of the Admiralty, it was suggested that his only qualification was the rhyme that his name made with ocean. Were not Messrs. Bell very serious people, one would almost credit them with a shy rhyming humour in shedding Giotto and Watteau on the reviewer's desk at one blow. It is a juxtaposition so piquant as to throw into a relief almost extravagant the masculine beginnings and the effeminate final flickerings of the Renaissance. It may be thought far-fetched even to allow the two to be brought within the compass of one review, and yet it is not really absurd, for the fluttering passionate angels of Giotto's "Entombment" at Padua are in a real sense the artistic ancestors of the loves of Watteau's "L'Ile de Cythère."

From Mr. F. Mason Perkins we may learn how the genius of Giotto burst the bonds of conventionality with which his Byzantine predecessors had swathed painting, and set up the standard of idealised naturalism. Above all things Giotto was practical and direct. The Christian verities and the acts of the saints are set out for the faithful in a glory of sincerity and dignity.

There is no reason to suppose that Jean Antoine Watteau believed in anything or anybody. The revival of learning which with Giotto served but to add a mental power to his

brilliant vision of spiritual things, had by the eighteenth century become a mere classical pose. While it is true, as Mr. Edgcumbe Staley says, that Watteau never painted an immodest picture, there is something almost more repellent in the spectacle of Nature married to the Opera at a *Fête Galante*.

While admitting everything as to his brilliance of touch, his cleverness of composition, his enchanting command of atmosphere, and his draughtsmanship, the total achievement is nothing more than the apotheosis of the trivial. Mr. Staley is to be congratulated on having gathered into small space so well balanced an account of Watteau and his followers like Lancret and Pater.

Of Mr. Mason Perkins's "Giotto," not the least element of value is its statement of Mr. Bernhard Berenson's views on the various disputed attributions. Mr. Perkins writes in a frankly controversial way, and hammers the anti-Berensonians manfully. Also he gives us full warning not to put our trust in the captivating but unreliable pages of Vasari. Of the Campanile of Florence, and of the relation of Giotto's original design to the tower as built, Mr. Perkins discourses somewhat shortly, but as much as one can expect in a book of this size. He does wisely in referring readers to Ruskin, for however the latter's attributions of pictures may be blown upon, his views on such questions as the Campanile are of enduring value.

So admirable is this series of great painters and sculptors that we put it to Messrs. Bell that it is time some great architects were included. All the publishers of series of art books seem to conspire to ignore the masters of architecture.

We think that if Messrs. Bell were to try Wren in this series, and get a competent hand for the work, they would be satisfied with the success of it.

It is surely an astonishing thing that no publisher has had the spirit to issue a complete life of Wren and an estimate of his art, adequately illustrated, for five shillings or thereabouts.

## AMONG FRENCH CATHEDRALS.

*Cathedral Cities of France.* With 60 colour plates by Herbert Marshall, R.W.S., and letterpress by Hester Marshall. 9½ in. by 6½ in. pp. x, 282. 16s. nett. London: William Heinemann.

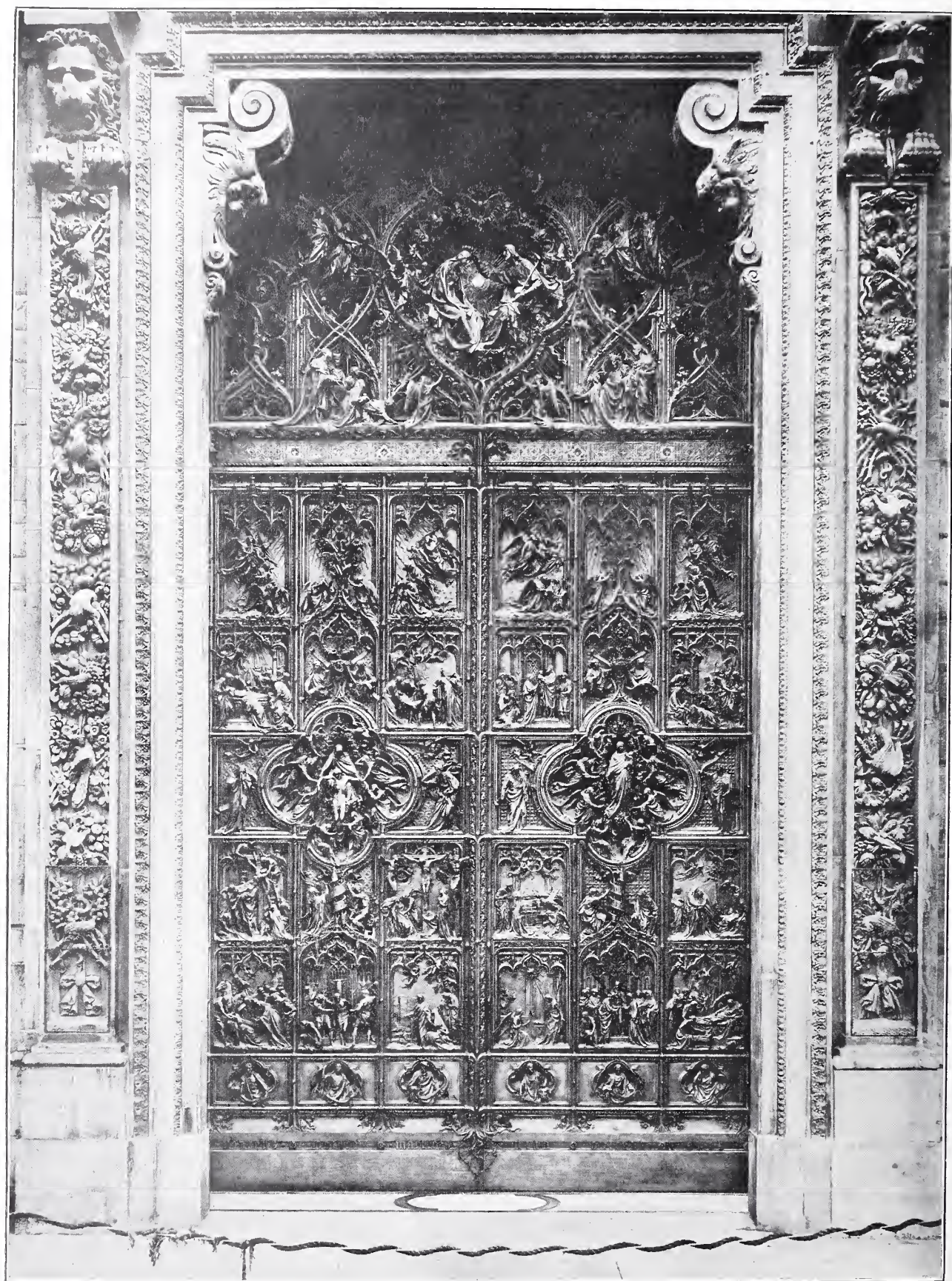
THE principle on which Mr. Marshall has worked has been to find "paintable" towns, places which are more or less ideal from the artist's point of view, and France has proved a very happy hunting-ground. He approaches architecture as a pictorial subject, and though the results are not very informing architecturally, they are very delightful pictures—which is what they are meant to be. We have nothing but praise for the exquisitely delicate tones of these water-colours. Mr. Marshall is at his best with distant views, such as the "Bayeux from the meadows," in which the spires stand dimly against a sky of early sunset. Other especially delightful pictures are "St. Lô," "Le Mans," and "Evening on the Somme at Amiens."

The pictures of buildings in the full sunlight are of necessity harsher, though only by comparison with those of sunset effects which we suspect Mr. Marshall finds more congenial. The descriptive matter is pleasantly written, and altogether the book would be an eminently agreeable companion on a lazy tour of the French Cathedrals, and a stimulus to the sympathetic enjoyment of the things which Mr. Marshall has seen to such good purpose.



THE ARCHITECTURAL  
REVIEW, APRIL,  
1908, VOLUME XXIII.  
NO. 137.





MILAN CATHEDRAL: NEW BRONZE DOOR, CENTRAL WEST ENTRANCE.

MODELLED BY LODOVICO POGLIAGHI, SCULPTOR.



# Notes of the Month.

*New Central West Door, Milan Cathedral—St. Paul's Ecclesiological Society—  
The Shakespeare Memorial—Thoughts on Architecture—Alterations at  
the House of Commons—Heliotropic Architecture.*



THE new central west door at the Cathedral of Milan is of bronze and the work of Signor Lodovico Pogliaghi.

The metal of the door is composed as follows:— 90½ per cent of brass, 8½ tin, 0.50 of lead, 0.50 of zinc.

Each leaf is 11,000 kilos in weight (roughly 10¾ tons), so that in the whole (two leaves and an architrave) it is possible we have the heaviest bronze mass in the world. Special hydraulic machinery in the crypt is required to turn the doors automatically.

The general colour of the bronze is brilliant as gold, and some precious stones have been inserted in the crowns over the central groups. To protect all against excessive admiration—from thieves or vandals—a bronze gate has been set below ground, which during the night is raised about two metres high.

The theme developed is the Annals of the Virgin Mary, to whom the temple is dedicated. The right leaf represents the life of Mary: “Vita dulcedo spes”; in the panels are prophets, sibyls, symbolical figures, episodes in the Life of Mary, and in the central medallion the Triumph of Mary. The left leaf represents the griefs of Mary: “Vincens dolore Martyres.” In the panels are other Biblical personages, the episodes of our Lord’s sufferings, and in the central medallion the group of “The Piety.” The subject in the architrave is the Coronation of Mary.

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On the reference in our last issue to Mr. Philip Norman’s joint authorship (with Mr. W. D. Caröe) of a monograph on Crosby Hall may well be added some further note of his wide activities in the service of architecture and archæology.

In every good work directed to preserve and make known the material treasures of London’s history he takes a prominent part, and his honourable office of Treasurer of the Society of Antiquaries adds weight to his persuasive labours. The tale of ancient monuments saved from the wrecker would be shorter but for his successful

efforts, while the history of Roman London, and especially of the Roman wall, owes much to his researches, of which the record may be found in *Archæologia*.

There are few, if any, of the “Proceedings” of learned societies dealing with the art and archæology of London which have not benefited by Mr. Norman’s contributions.

Coupled with his name (to use the toast-master phrase) we would draw attention to the St. Paul’s Ecclesiological Society, not only because Mr. Norman is contributing to its Proceedings an interesting series of papers on London churches, but because the society itself deserves to be better known. Meeting twelve times a year, either for visits to notable buildings or to hear papers in the chapter-room of the cathedral, it does work as useful as delightful. We are particularly impressed with the value of the papers printed in its Transactions.

They may roughly be divided into two classes, the liturgical (which predominate) and the architectural. In the former Dr. Wickham Legg, the Chairman of the Council of the Henry Bradshaw Society, is a constant contributor, and it is not too much to say that his reputation as an authority on such questions is European. Other well-known workers in the same field whose names appear are the Rev. E. S. Dewick and Mr. Eeles.

It is, however, to the architectural papers that we would draw special attention. Mr. Comper in vol. iii, part iv, deals fully and luminously with the design and ornaments of the Gothic or English altar.

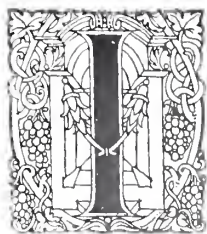
As one of the chief protagonists in the equipment of modern churches for present liturgical uses based on early practice his article deserves attention, as also a paper in vol. iv, part ii, on various practical questions arising out of the Ornaments Rubric.

Mr. F. Bligh Bond discourses on the development of the design of rood screens and lofts, the late Mr. J. Lewis André on Sussex wall paintings, and Mr. H. B. Walters on London church bells and bell-founders.

The annual subscription is only the modest sum of 7s. 6d., and the Honorary Secretary is Mr. T. Falconer, 151, Adelaide Road, N.W.

We trust this note may draw the attention of some who are interested in ecclesiastical antiquities, and are not yet members of the S.P.E.S.

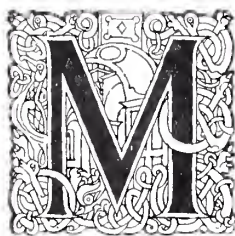




It may be taken for granted that much water will have passed under London Bridge ere the Shakespeare Memorial proposals have assumed any really definite or tangible form. The initial idea of planting some hundreds of tons of indifferently carved Carrara marble at the north end of Portland Place is one that may well be vigorously opposed. Our past attempts at public statuary in London have all been miserable failures, and bearing in mind our lamentable lack of education here in the real principles of monumental architecture—in the grand manner of our art—we may well pause ere we add another fiasco to those which already disfigure the streets. Mr. Bernard Shaw's view that only Rodin, the great French sculptor, could be safely entrusted with such a work is by no means ill-founded; the French, and their pupils the Americans, have a genius for this kind of thing that is denied to the British because for two or three generations past we have boycotted the best principles of the Beaux-Arts education. Just now there are hopeful signs that some of the French educational influence would be welcomed here; there is an increasing interest in French work, and some eagerness to study the Beaux-Arts methods. In time we may evolve sufficient genius in this particular line to justify an experiment: but not at present. The second scheme—now being actively bruited—for a National Theatre, we do not like any better, and, from another point of view, its claims are not advanced by the right people. If Mr. Beer-bohm Tree, Mr. F. R. Benson, and Messrs. Smith & Carpenter, made a concerted demand for a National Shakespearian Repertoire House, we should regard their request as a public-spirited one, for they have all tried Shakespeare and not found him wanting. But the promoters of a National Theatre have quite another class of dramatist in their minds, and if £200,000 is to be found to build a hot-house for propagating the dramatic flowers of Messrs. St. John Hankin, Somerset Maugham, Granville Barker, Bernard Shaw, and others, we think there will not only be a difficulty in getting the money, but the public will require much convincing that such a scheme is a fitting memorial to our national poet.

On other—and architectural—grounds we are no more fitted for experiments in National Theatre designing than we are for essays in public monuments. Nor is it at all clear that we require any more theatres in London. "The Imperial Theatre," upon which so much architectural effort has been expended, is in the market as a building site; the Court has only been indiffer-

ently successful; the Princess's has been closed for years; and we doubt not that the Scala Theatre might be bought for so important an enterprise; indeed, Dr. Maddick would probably welcome such a consummation. Some theatre managers have been heard to declare that the first and last would never pay, as their decorations were too coldly classic for the average audience; from which we may presume that only a riot of bad Louis Quinze plasterwork and red plush will prove attractive to the average man. We take leave to say that this is entirely a figment of the imagination. The only valid reason why the theatres mentioned have not been a permanent success is due to their being without the magic area of theatreland, a curious and arbitrary ring beyond which the play-going public rarely cares to wander. We are becoming a very luxurious people, and it must not be forgotten that luxury begets laziness. There could be no more hopeless enterprise than the building of another theatre in the outer darkness, and that one, moreover, dedicated to our greatest dramatist. And if it is proposed to build such a theatre inside the theatre ring, then the £200,000 talked of will go a very little way towards it.



ANY a definition of architecture has been attempted from time to time, and although that which describes it as the art of building beautifully is, perhaps, as correct as any, yet it is really impossible to express in a concise phrase all that architecture really implies. There are several ways in which it differs from the other arts. Works of painting or of sculpture are produced by the artist himself, even though a certain amount of rough-hewing be done for him by his assistants; but a building is a production of many men who, while controlled by a single master, known as the architect, have each his own distinct individuality, with the result that the finest architectural work is not the product of one, but of many artists, each of whom has contributed his share towards the completion of the whole. In this way it is more analogous to music, which, originated by a composer, has frequently to be rendered by a whole orchestra of trained musicians, each capable of appreciating the master's scheme, and of making his own particular part in it as perfect as possible—harmonious with the rest, yet distinctive in execution. This is more evident the higher is the character of the work



produced, oratorio and opera requiring the assistance of many more artists—and those greater ones—than the rendering of a pianoforte solo. The analogy between music and architecture is here close, for it is only in the finer buildings that the greatest craftsmen are employed—sculptors, carvers, and ironworkers—each an artist in his own department, to whom as much latitude must be permitted as to a prima-donna who takes the leading part in “Faust” or “Carmen.”

But if architecture is nearly allied to music in this respect, it is far different from it in the matter of permanence. Music is entirely ephemeral; for though a piece may be rendered again and again, it is never produced alike by two performers. It is constantly varying, and has to be repeated afresh every time that it is heard, while in the course of time even the finest music falls into disuse and disappears from knowledge. Architecture as an art is far more permanent, and each work retains throughout its whole existence precisely the same touches as it did on the first day of its completion, except for the softening effect of time and weather, and for deliberate alterations made by man. But again, like music, it is only the greater and stronger works which last, with here and there some beautiful little gems. Yet, though the period of existence is much greater, eventually the building, like the song, will fall into disuse. Again, like music, architecture is to a great extent a cosmopolitan art; but at the same time it is distinct with racial feeling. All nationalities can equally appreciate one of Handel's oratorios or a great Renaissance palace; but Handel's work could only have been produced at the time he lived and under his conditions, just as any particular palace could only have been built in the country where it is to be found, and at the date of its erection. But architecture goes much further than does music in this direction, for one building will often tell a tale of centuries, bearing its history indelibly printed upon it for all who care to read. Take any typical English cathedral. It will almost surely begin by proclaiming the stern martial character of the Norman conquerors—great warriors and equally great churchmen, who built as they fought and lived—hard, fierce, and overbearing. But, while there will be evidence of Norman masterfulness, it is equally almost certain that there will be signs of the building having been enlarged many times subsequently to the Norman period, and altered as the spirit of the country changed. The beautiful Lancelot work of the Early English period, with its upward tendency and its delicacy of moulding and of carving, particularly shown in the spring-like foliage, replaces the more solemn Norman work,

and is indicative of a lighter and freer spirit, as the English race emerges from its subjection to the foreign over-lords, and as the religious spirit of the time becomes brighter and more spiritualized, less forbidding, and perhaps more noble. Again, as time goes on, the same great church will show the gradual introduction of more luxury into the lives of the people, and particularly of the priesthood—a greater love of comfort, and less spirituality—till, when the time came for the Reformation, the need for change was strongly indicated in the degradation of architectural forms.

Thus we arrive at last at the real essence of the matter. Architecture more than any other art gives to those who are capable of reading it aright an insight into the habits and customs, and even into the innermost feelings, of the people of its time. Unconsciously—sometimes, as it were, in spite of itself—it announces the characters of those under whose inspiration great buildings have been erected, and, all the more forcibly in consequence of the absence of effort, it proclaims a mean race to be mean and a noble one to be noble. It indubitably declares the pure intellectuality of the Greek, the vulgar coarseness of the Roman, the high spirituality of the mediæval monk and nun, the fierce warrior spirit of the Border noble, and the voluptuous vulgarity of the Italian in his pride. And the buildings which display these qualities not only indicate their possession by those who built them, but inculcate the same to other races and through countless ages. Receptive themselves, they react by teaching the human race; and it is indeed well for humanity that only the best survives, so that on the whole the teaching of great architectural works is for good and not for evil—for nobility, and not for meanness.

To the architect there belong great responsibilities. It is his duty to declare, in the works which he produces, the spirit of his age; in fact, he cannot help himself in this respect, strive how he may; but at the same time he has to teach something to people yet unborn, and here at least his individuality may to a great extent control his product. The more intellectual, the more spiritual, he is himself, the higher will be his teaching; and although a town hall which he builds may be as distinctly municipal as possible, yet it may combine with its declaration of civic respectability a certain refinement which is due to the artist's self, and so bear down to future ages a lesson of simple dignity and high desires, as well as indicate a time of municipal growth.

Perhaps the most universal question which architects of the present day are teaching to the people of future generations is that of the purity

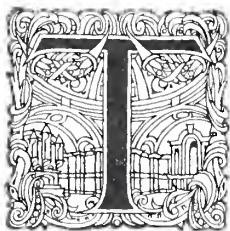


and beauty of modern home life. Unquestionably much of this at present is still sordid enough, as indicated in our mean streets, and even in our rows of suburban villas; but these, after all, are only temporary structures, which must disappear in the course of a little time, to make room for other things, just as the conditions of life which have given rise to them will change. The well-built, well-designed country house, however, is entirely a different thing, and much more indicative of family life, displaying in perfection the standard which even the resident in a small suburban flat endeavours to copy so far as his means will permit. Here, at least, building as a rule is honest, and design is tasteful, while each house, different as it is from all others, whether planned by the same or by a different architect, tells equally well to those who are to come what is the present high ideal of family life and comfort in this country. If the general tendency of the day were vulgar these tasteful edifices would be impossible: yet even they can be marred by an architect who is not in sympathy with the spirit of the age, or they may be improved and carry with them higher and higher lessons as the architect himself is the more cultured and refined, and himself home-loving. His responsibility is great, undoubtedly! And, if this be the case with regard to domestic work, it is all the more so in respect to greater buildings seen by a more numerous public, and influencing the lives the more. A great street frontage or a theatre may teach many a lesson of nobility of purpose or of degradation of soul, according as it is treated: and it is surely a good sign of the times that, taken on the whole, these things are of more noble character than they were a little while ago, even if they have not yet reached the beauty and the individuality of the work of ages past. In ecclesiastical work particularly the spirit of the time is always evident, and here the architect's responsibility is even greater than elsewhere. The tendencies of various yet recent times to build churches which were imitations of those of days gone by—gallery churches or home-like churches—have all successively passed away. The present idea is to erect a modern church—and by “modern church” is generally meant one in which the planning is made subservient to the needs of the ritual, and the design beautiful and naturally responsive to such planning, not over-ridden entirely by precedent. The spirit seems to be the right one, and in obeying the spirit, as the architect is bound to do, he only does as others have done before, and tells to future churchmen how the spirit of the age has influenced the religious thought and feeling of his day. But the degree of spirituality in the work will depend upon himself—upon his honesty of purpose and his

possession of certain higher gifts which are not always thought to be a necessary part of the architectural student's training, though they are essential to the production of work of the very highest order.

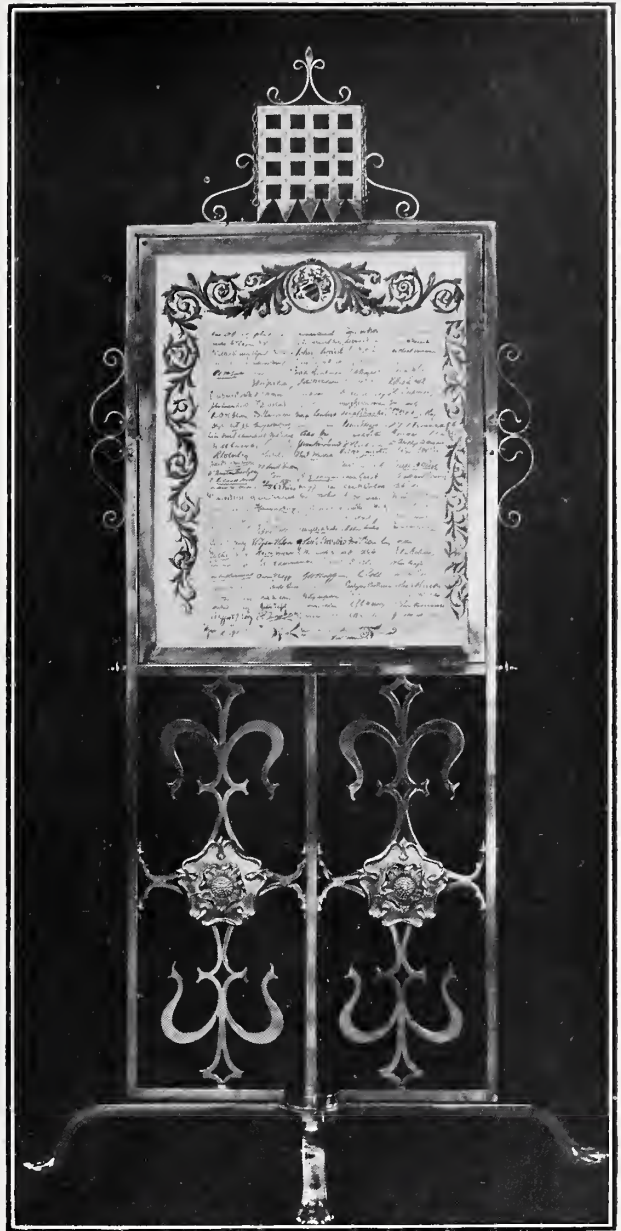
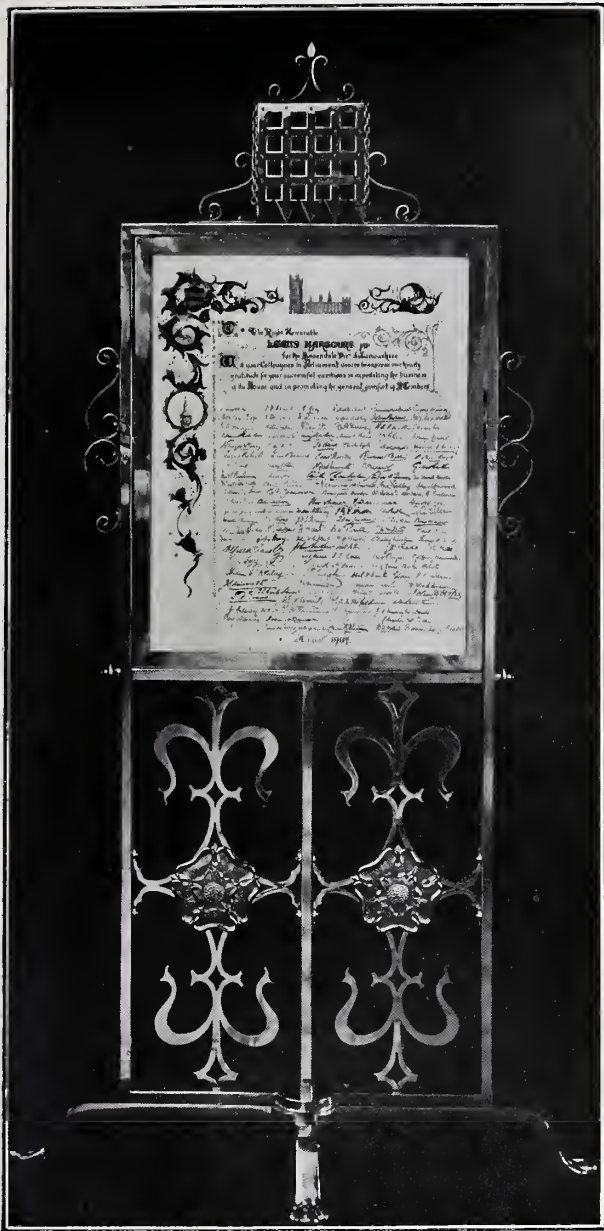
C. J. WARREN,

in “*Architecture*,” *New York*.



THE comfort of members of the House of Commons has been considerably increased by some judicious alterations and renovations carried out under the direction of Mr. Lewis Harcourt, the present First Commissioner of Works, and his fellow legislators are signifying their approbation of his efforts by the presentation of a testimonial mounted as a fire-screen; of which we give illustrations. It is not possible, by photographic means, to give an adequate idea of the changes that have been made, but a short description may serve. In the Commons' Lobby a telegraph and telephone office has been installed behind the stone screen on the left, an innovation that is much appreciated. On the first-floor river front two of the committee rooms have been made into one large grand committee room, much of the business of the House now being delegated to four grand committees. This new room is almost a parliament in miniature, there being a raised dais for the chairman's and deputy chairman's seats, seats for the members on either hand, a press box, and seats for the public. On the terrace level a new tea-room has been provided, and a new visitors' dining-room has been evolved from some of the store-rooms under the Peers' end of the building. It is more particularly the decorative treatment of these rooms that calls for commendation. Varnish which formerly disfigured the oak panelling has been cleaned off, and the woodwork is now left with a slightly waxed surface; the small panels into which the ceilings are divided, and which were formerly covered with heraldic devices, have been simply whitened, and the heavy and rather tawdry panel decorations on the walls have been painted a pale green, which harmonises well with the woodwork. The general effect has been to lighten the rooms, and banish the heavy and depressing effect which a former and more stolid generation doubtless imagined was the last word in decoration. We are indebted to Sir William Bull, M.P., for kindly drawing our attention to the changes and enabling us to see them.





Photos : Marion and Co.

TESTIMONIAL SCREEN TO BE PRESENTED TO MR. LEWIS HARCOURT  
BY HIS FELLOW MEMBERS OF PARLIAMENT.

“**T**HE sun, the source of life, of light, of heat, rises for all ; and every mind, whether great or small, is entitled, through sight, to its beneficent rays.” Fortuné Reynier thus fittingly expresses himself ; and indeed the sun is to such a degree the universal panacea that a sick person so ill that the medical attendant no longer dares administer drugs, may yet be placed in the sunshine and be saved.

Picture to yourself a villa so arranged as to contain all modern comforts and with rooms always facing the sun during its course ; in this is the whole secret of the heliotropic architecture

invented by Mr. Eugène Petit, architect, of Paris, upon the theories concerning light of his coadjutor, Doctor Pellegrin.

The slow motion required to turn the house is not sufficiently pronounced to disturb the repose of the inmates, but they will be awakened by the sun rays of dawn shining on their faces, and this advantage of “the sun baths,” as the Parisians term them, will be enjoyed till Apollo shall take refuge on the breast of Amphitrite. Their room the while will have followed the sun’s course.

The house as planned by Mr. Eugène Petit works on a pivot, and is without a habitable basement. The comfort, however, in respect of the inmate is in no wise inferior to that sanctioned by custom.



In the house for which Mr. Eugène Petit has taken out the patent, the cellar is constructed like the ordinary ones. He introduces in the interior of this cellar, in order to support the moving part, a circular wall of a diameter equal to one-third of the total diameter of the ceiling of the cellar, and on this wall he places a rail whereon the metal flooring is ultimately destined to repose.

Around the circumference of this plating a cog-wheel is fixed which engages a tangent screw; the latter, on being subjected to the action of an electric motor, sets the whole building in action. On this metal flooring the house is built in any style, without necessitating any special method of disposition or construction; but it is, however, to be noted that Mr. Eugène Petit employed, for the type he is at present constructing above the plating, reinforced cement, which material he prefers on all grounds.

For the discharge of dirty water and drainage, the inventor has conceived a special apparatus of a very simple nature which by means of a system of friction and rotary rings permits equally of the introduction of all the services, water, gas, electricity, from the basement which is fixed to the building which is in motion. This apparatus, fixed in the thickness of the flooring, on a pile of the cellar, is very ingeniously constructed.

A description is given by the author in a pamphlet recently published:—

On a circular bronze muff, whose vertical section is conical, and which is soldered to a post placed in the centre of the immovable part of the cellar, there are bored a corresponding number of horizontal grooves of semi-cylindrical section (according) to the number of services one desires to introduce into the house. To these grooves there correspond so many holes of equal section, which holes are perforated vertically, and through the thickness ("depth") of the metal forming the muff. At the base of these holes are introduced all the end points of the different services to be introduced, such points being respectively closed by a stop cock. This forms the immovable part of the apparatus. Each of the semi-cylindrical grooves above mentioned is covered by a movable ring folding obliquely over, and in friction with the section of the cone of the fixed part. This mobile ring is hollowed in the interior with a semi-cylindrical groove corresponding exactly to that of the fixed part, and hollowed in the inverse direction.

The whole thus constitutes an entire conical cylinder, which on being charged by the opening of the cocks acts as a feeder and serves to maintain the necessary services in the different channels that branch from this "nurse feeder." These rings, well adjusted, are fitted with branches fixed to the mobile flooring to distribute the service they contain from the stationary to the mobile part.

The drainage is effected in the same manner, but in the reverse direction; with this difference,

however: that it passes through the centre of the apparatus.

The repairing of this apparatus in case of accident will be easily effected, each ring being formed of two parts, joined together by means of bolts, which may be removed and replaced or repaired without affecting the other services, and without interrupting the gyratory motion.

Such is the technical description of the house. Let us see now how it works practically, and what are its main advantages.

This house turns on its axis noiselessly, and without oscillation. It may be inclined at the will of the owner. It is turned by means of a motor imparting a circular movement according to the length of the day, in order to follow the course of the sun so long as it shows above the horizon. Thus each room in the house receives sunshine at the same time. No difficulty exists in realising this. In fact it is no more difficult to turn a house than it is a bridge or a crane, since the weight of such is as great, and their equilibrium less stable. The utility is self-evident; since no one can for a moment deny for men as for plants the benefits derivable from the rays of the sun. All doctors are agreed as to the bacteria-destroying properties of light. There is a complete unanimity amongst learned men in recognising that the chemical action of the solar rays, if scientifically regulated, causes a stimulus on the vital functions, and that no living tissue absorbs as much light as the blood.

The heliotropic house, built first on the Riviera, is destined to serve as a preventive means for people in good health, but by an ingenious arrangement of colour-screens placed in the veranda it may be used for the treatment of anæmia, scrofula, those suffering from chlorosis or from tuberculosis through the red or white rays, those suffering from different kinds of ophthalmia through blue, green, or fuliginous rays, and lupus patients through the violet rays.

It may also be used as a house for the colonies, since it may be turned continuously towards the shade.

The realisation of this interesting project constitutes in medical and technical science an indisputable step of progress.

GEORGES BENOIT-LÉVY.

EDITORIAL NOTE.—M. Benoit-Lévy gives the name "Heliotropic Architecture" to this form of building. Photographs of one of these dwellings accompanied his article, but the design, conceived in L'Art Nouveau style, was hardly to be admitted to these pages, and, the construction of the building not being indicated, they were not of sufficient interest on other grounds.



# Modern British Plasterwork.—I.

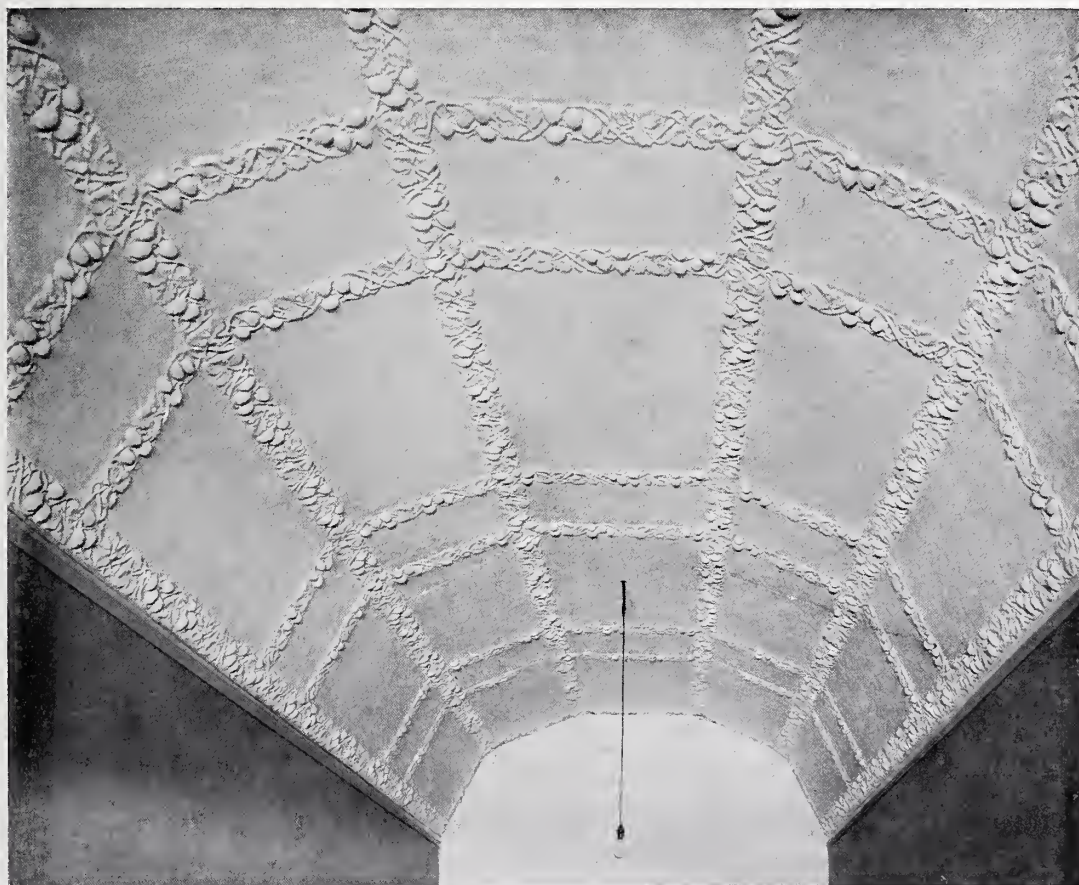
## Editorial Note.



PLASTERWORK is one of the building crafts upon which the past decade has dowered a fresh lease of life and energy, and, like leadwork, the claims of which Mr. Lawrence Weaver has so ably urged in our columns, it owes its practical resuscitation to the efforts and enthusiasm of a comparatively small band of craftsmen. The craft of the plasterworker in its broad sense has never really died out, but its possibilities in the direction of artistic expression have been limited here for the best part of a century to the running of more or less intricate cornices and the production of ceiling roses as dangling points for gas pendants. Technical skill may never have been wanting—the Victorian era ever favoured the mechanical side of a craft to the detriment of its artistic soul—but to the present generation belongs the privilege of once more demonstrating what beauty and distinction may be imparted to a room by a well-considered scheme of the

plasterer's art. And the revival by a few enthusiastic votaries of one of the oldest and most beautiful arts is so far a success that few houses or public buildings of distinction are without some example of the work of the plasterworker.

Concerning most plastic arts there are differences of opinion upon ethics—the limitations which may or should govern the choice of subject or the treatment of material. Plasterwork is no exception to this rule, and for this reason it has been thought desirable to invite several plasterworkers (who are also architects) and other craftsmen to give their views upon this art in a clear and concise manner. In this issue will be found articles by Mr. Geo. P. Bankart and Mr. Lawrence Turner. Next month Mr. George Jack and Mr. Ernest Gimson will continue the discussion, and in the June issue Mr. Walter Gilbert, who has directed the plasterwork of the Bromsgrove Guild since Mr. Bankart left that body for London, will add his opinions, Mr. F. W. Troup contributing a "summing-up" based to some extent on the numerous illustrations accompanying the articles, which include examples of work by many other plasterworkers than those named.



GRIMSTON COURT: ENTRANCE VESTIBULE.

GEO. P. BANKART.

DEMAINE AND BRIERLEY, ARCHITECTS.

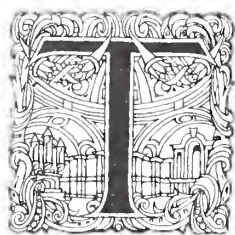




HOUSE AT SAPPERTON, CIRENCESTER. DETAIL.  
ERNST GIMSON.

Photo: Arch. Review Photo, Bureau.

## A General Review.



HERE is much in the decorative plasterer's craft that is attractive to the modeller and designer. The variety of problems in design, the wide range of scale and quality, and the numerous methods employed in the process of production, can never fail to engross and absorb the interest of both.

What important factors in the effectiveness of the finished room are the design and balance of the enriched ceiling; and how important to the design are the general treatment and feeling displayed in the modelling!

Of the many devices for increasing the apparent size and height of a room none is more effective than the judicious application of ornament to the ceiling.

It is perhaps in the small room that the craft of the plasterer is really most felt, for the work becomes more subtle and delicate, and makes a larger demand upon the experience and thoughtfulness of the modeller than that of the more spacious and lofty apartment. It is in the small room that the quality of plasterwork becomes so evident. When the scale is large, and the ceiling proportionately high, necessity for this quality to a large extent disappears. For its real effect the work will then almost wholly depend on the boldness of the light and shade rather than upon any subtle graduation produced by modelling the plain mouldings and ground.

The dreary dullness of most modern plaster decoration is due to the fact that the modeller is not a plasterer, and the plasterer not a modeller.

Almost all decorative plasterwork is "cast" in plaster of paris. The plasterer is an artisan, not a craftsman. He mechanically reproduces the work of the modeller, who has usurped his place, while the modeller models in clay instead of plaster, aims at making his work as sharp as possible, and is even then so little satisfied that he must needs carve the very plaster.

But although we no longer employ the old method of working in lime plaster *in situ*, it does not follow that we should altogether lose the picturesque quality of the old work, in which the unevenness and the irregularity of the ground and mouldings are a delight to the eye and excite a constant source of wondering interest. That this irregularity was the outcome of the materials used, and was more accidental than intentional, is for the most part true, yet the interest of the work is largely due to this very irregularity.

To attempt to reproduce irregularity to the extent found in Jacobean work would be an affectation and a mistake; nevertheless we should copy the soft plastic quality it has, and avoid the hard rigid exactitude of modern work.

The treatment of the ceiling depends on the design of the room. If it be severely classic it would be incongruous to put much play or modelling into the surface of the plain mouldings or ground. The architect in classic work depends solely upon his design for effect; the nearer he gets to Gothic the more opportunity there is for the craftsmen who build under him to display feeling in the quality of surface. Even if the design be severely classic, yet there is a difference of quality to be found between the plasterwork of the man who understands the qualities of his medium and that of one who is ignorant of them; though even then in this instance he would have





*Photo: Arch. Review Photo Bureau.*

HOUSE AT SAPPERTON, NEAR CIRENCESTER.

ERNEST GIMSON.





Photo: Arch. Review Photo. Bureau.

DINING-ROOM, MINSTER, MINSTED, SUSSEX.

GEORGE JACK.

MERVYN MACARTNEY, ARCHITECT.

restraint in the manipulation of the material rather than the building of a free treatment.

To thoroughly appreciate the qualities plaster should possess one has but to do some modelling in lime plaster to quickly discover its natural softness and delicacy of effect not to be produced in any other material. That of late years these qualities are being appreciated is evident from the illustrations here reproduced, some of which show the right use of plaster, some the reverse; though the fault does not necessarily lie with the modeller.

Unfortunately when the work of our forefathers is held up as an example of how we should do ours we often copy their design and ignore their texture.

Once the feeling of proper quality of surface has been realised and obtained the general rules that govern all ornament in relief may be applied to plaster. It should not be too crowded. The lights should be kept as broad as possible. The general face of the ornament should be well maintained.

There is, however, one feature that the modeller should be most careful to observe. The ornament should appear to be one with the ceiling, not as though it had been applied. The failure to observe this distinction is a fault that is noticeable in some of the illustrations. If the ornament is to be applied, let it be obviously so, and part of the design; but an insertion that is only partly veiled will always have a trumpery appearance. Ornament should grow out of the ground on which it lies, and convey a sense of unity and solidity.

One of the most difficult questions to decide is the amount of relief, and this largely depends on the lighting of the room. A room lighted by windows which come up to the ceiling-level and lighted on one side only is by far the most difficult

to treat. In such a case the shadows cast by the ornament are not strong enough on the window side, and too strong on the side opposite. The lower the relief of the ornament the more marked is this unevenness of lighting.

It is surprising how much projection may be given to the modelling in certain designs without incurring a sense of oppression, whereas even a fraction of that amount may be used in another case, and a reverse result obtained. Take for example that well-known ceiling in the New River Company's board-room. The projection of the foliage in the panels is about four and a half inches; the height of the room is only about twelve feet six inches, yet the effect is by no means overpowering.

Unfortunately a great deal of ornament is now applied to ceilings which is not in the proper sense plaster decoration, but rather carving reproduced in plaster of paris. It may or may not have been modelled, but the effect is that of carved ornament in plaster.

It is a pity that architects should ever demand decorative ceilings done in this way; the same design, with a little modification, would probably look twice as rich were it modelled to look like a plastic material.

Here and there a modern ceiling is produced in the proper spirit, but the modelling is generally in very low relief. Whenever those of the Wren type are put up they are as hard as can be in feeling, and are more like carving than modelling.

An examination of Wren's ceiling in the board-room just referred to will show that, although all the mouldings have been "run," yet there is a certain play about them. In the curved mouldings this is particularly noticeable, and in the





DINING-ROOM, MINSTER, MINSTED, SUSSEX.  
GEORGE JACK.

*Photos: Arch. Review Photo. Bureau.*

MERVYN MACARTNEY, ARCHITECT.





FRIEZE OF THE GODDESSES: DECORATION IN A DINING-ROOM. THE DIANA CORNER.  
WALTER GILBERT. (THE BROMSGROVE GUILD.)

ground even more so. The general effect is that the whole ceiling has been modelled. The hard cast-iron appearance generally possessed by our modern work is not to be found in any examples of plasterwork up to Wren's date and later; but when we come to the Adam Brothers and onwards the work gets hard and harder, and more and more destitute of interest in proportion to its exactness. It is only because the detail of the plasterwork of the Adam Brothers is so finicking and insignificant that it is tolerable; their designs are more fit to be done in gesso than plaster, or should be regarded as a suitable opportunity for the use of "compo."

The ordinary plasterer is no longer a craftsman, but a mechanic; he has turned his tools into machines, and lost the art of his craft in the acquisition of mathematical precision.

Whoever has the opportunity of guiding the work of plaster decoration should do his utmost to bring back into it the interest possessed by the old work. It is only by allowing the material to express its quality that this happy result can be obtained.

LAURENCE A. TURNER.

### An Architect and Craftsman's Views.



REVIEW of the position of modern plasterwork is difficult without some slight reference to the downfall of the past art. Of all the branches of art associated with building, perhaps none has been so debased and degraded as the once living art of plaster-working. Every-

one more or less knows and feels the stagnation and putrid condition of this branch of art during the past century and more. The divorce of the art and the craft of the plasterer has long been complete, and not without good reasons, which it may be well to bear in mind in contemplating the present-day revival.

Time was when plaster was used by artists as a living vehicle of art. These plasterers were not merely artists, but the greatest artists of their own or any other age, and the greatness of their work as plasterers was due to the fact that they thoroughly understood their material, used it properly, and did not try to do impossible things with it.

This was not the case of the nineteenth century. The artist ceased to be plasterer, and the plasterer ceased to be a modeller. The modeller ceased to model decoratively, and thought only of his clay pictorially, and what clever things he could do with it; the plasterer thought only of his plaster, and how fine and smooth he could make it in imitation of carved and undercut marble, wood, or other hard materials, even by carving. By virtue of its nature, plaster was never intended to be carved, but to be modelled or cast. The nineteenth-century plasterer was purely a mechanic, with the disadvantage of having to work in a very soft plaster instead of a hard one; and, clever as his mechanism was, he was devoid of the wit to see that he could not, by any means, get the same technical result out of a soft plaster by a process of casting, modelling of high and undercut relief obtainable only from the fine and hard lime plaster and marble dust, or fine grit, by modelling up by hand as was commonly done in the golden days. This still is to some extent a point of failure; but most modern plaster





LIBRARY CEILING, BORDEN WOOD, HANTS.

DESIGNED AND MODELLED BY ERNEST GIMSON.

decoration is modelled in clay, and cast from moulds of plaster (for work of low relief) or gelatine (for work of stronger or undercut modelling). A true appreciation of the subtlety and beauty of plaster in decoration, is best gained by working in wet plaster or cement *in situ*. No other process can compare for freedom and softness of handling, or beauty of workmanship.

The hope and the interest attaching to the present reawakening is in and due to a revival of the

old combination of designer and operator; to a return to the simple and natural use of materials and methods of production; to the judicious and reticent disposal and use of relief, sufficient for the purpose and no more; possibly also, to some extent, to new methods of constructing modern buildings, and the education of the journeyman plasterer to the appreciation of good qualities other than those limited to pure mechanism.

The function of plaster has always been the



BILLIARD-ROOM CEILING, BORDEN WOOD, HANTS.

DESIGNED AND EXECUTED BY LAWRENCE TURNER.





DINING-ROOM, ELLINGHAM HALL, NORTHUMBERLAND.

A. J. DYMOTT (JAMES GARVIE AND SONS).

GEO. REAVELL, JUNR., ARCHITECT.



Detail of above.

covering-in or casing of surfaces; at one time with the application of colour decoration (as in the temples and tombs of Egypt), at another time with relief to soften the barrenness (as in Carolingian France); with the burst of modelled and coloured splendour throughout Italy and Western Europe; and again in our own land, in our own way, when militarism gave place to domesticity, and the arts of war to the arts of peace in friendly rivalry and entertainment of kings and queens, until eighteenth-century mechanism and abuse brought about its degradation and ruin.

Heraldry, and the cultivation of the floral garden, were excuses too good to be missed as decorative motives. Periods of change, variety, and novelty rapidly followed one another, and the art of the plaster-modeller ever reflected the life and habits of the people. The material was comparatively cheap, the country was prosperous, and labour less costly than now.

But, to return to present-day circumstances, to present-day requirements and methods, the em-

ployment of plaster as a covering and casing material is as great as ever. It should, however, be more than this!

The covering of our bare walls and ceilings, even with patterned papers and impressed pulps, clearly indicates a general and natural desire for decoration, and implies the use of a reasonably cheap material such as plaster. The employment of plaster for the covering-in of large spaces emphasises this want, and the wise and restrained introduction of softly-modelled relief in parts does not necessarily add greatly to the cost, while it adds vastly to the refinement and peaceful enjoyment of our surroundings, be they ever so humble. In this direction much earnest work has been and is being done.

If we now have comparatively little resort to Heraldry as a decorative motive, we still have our national love of the garden, our legends, folk-lore, and symbolism, for resort and inspiration at least in the decoration of our lesser and homely buildings.

It is in the constructional, conventional, and controlling knowledge and influence and instinct of the architect (who conceives and lays down the general lines of the building scheme) that we have so valuable and binding an asset, whether it be as architect or as craftsman, as is so evident in the work of Grinling Gibbons with and without Wren's control. Without this, all decoration seems to suffer. The ripe and friendly co-operation of the architect and the craftsman, whether in dual or single personality, must, in the course of time, bring about a healthy and fruitful revival of the





PANELS FOR WALL DECORATION: PART OF A SCHEME.  
STEPHEN WEBB (G. AND A. BROWN, LTD.).



G. IRWIN, ARCHITECT.

art of plaster-working, with results that cannot fail to give additional interest and value to modern building decoration.

The right application of colour to plaster, whether modelled or otherwise, is a chapter in itself. If applied at all it should partake of the dull or dead unreflective nature of plaster, tempera medium being the most satisfactory result from the observation of centuries. The use of colour in combination with relief also necessitates a clearer and more defined quality of modelling than otherwise is advisable.

Although we have not to hand the old lime-plaster in which to model our decoration *in situ*, we have other kinds of plaster on our markets which if manipulated with that full consideration

which is due to their artistic capabilities (and no more than this) should be productive of the most delightful and happy results.

Apart from plaster of paris, for methods of reproduction by casting the materials most serviceable to the plaster modeller at the present time for internal decoration are Selenetic cement, Keen's cement, Parian cement, slaked lime and ox hair; and for external decoration Portland cement, and lime sand and ox hair. These can best be worked with metal tools, and the method of working is practically the same for each or any of them.

The wall is first of all coated with a strong, sharp, coarse plaster, well scratched and allowed to set before the following coat of finer stuff is

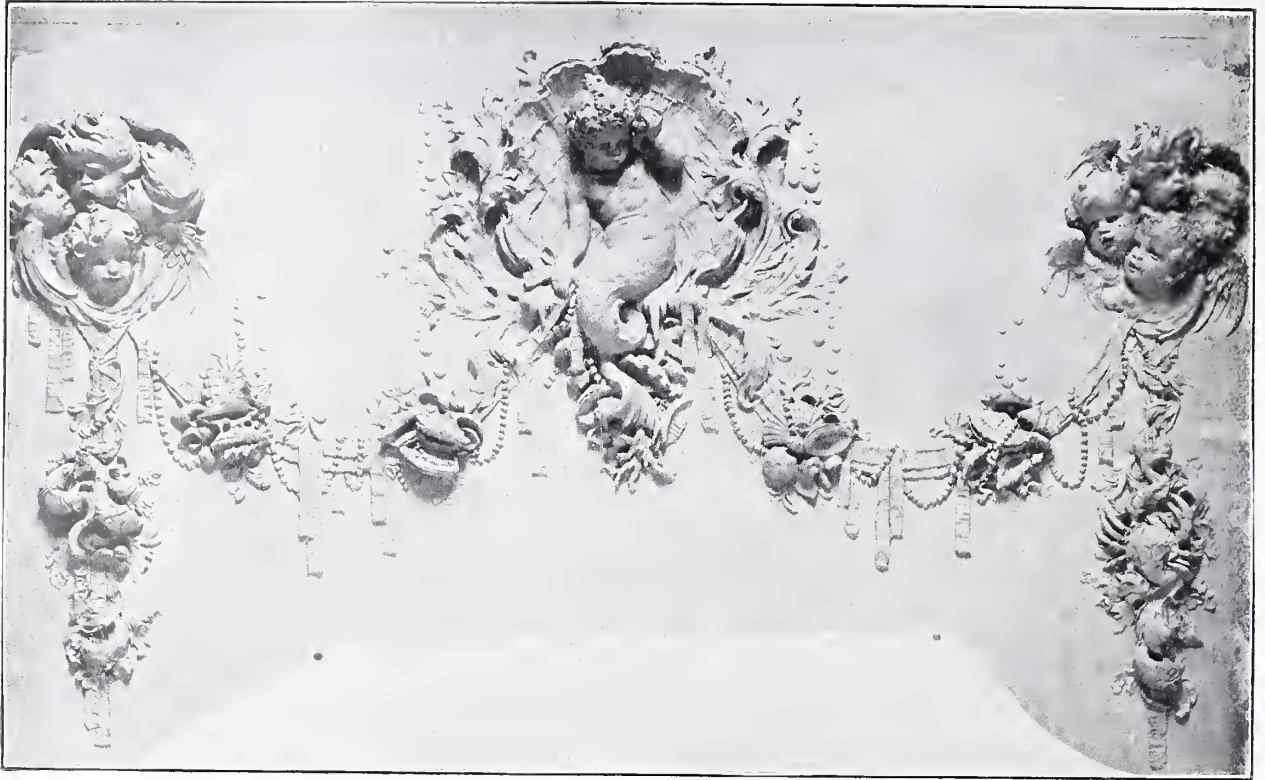


PANELS FOR WALL DECORATION: PART OF A SCHEME.  
STEPHEN WEBB (G. AND A. BROWN, LTD.).



G. IRWIN, ARCHITECT.





ENRICHMENT IN THE MUSIC ROOM OF THE CUNARD S.S. "LUSITANIA."

(The Music of the Sea and the Music of the Winds.)

WALTER GILBERT (THE BROMSGROVE GUILD).

JAMES MILLER, ARCHITECT FOR THE DECORATION.



ENRICHMENT IN THE LOUNGE OF THE CUNARD S.S. "LUSITANIA"

(The lounge is the resort of daintily-dressed women; the playful tricks of the Amorini upsetting the emblems of time, represented by the signs of the Zodiac, are a delicate satire on their womanly caprices.)

WALTER GILBERT (THE BROMSGROVE GUILD).

JAMES MILLER, ARCHITECT FOR THE DECORATION.



applied. This coat when dry should form the background on which the design is to be drawn (in chalk), and the lines roughly incised, and the parts which are to hold the added modelling should be well scratched and roughed up with a metal tool. It is then well sprinkled with water to stop the suction, and the modelling material added.

Part of the detail, such as the veining of leaves, the centres of flowers, berries, &c., may advantageously be done by pressing the soft cement with a die.

In the best old plasterwork lumpiness and dullness rather than sparkle is one of the most natural and characteristic qualities noticeable.

Modern plasterwork often fails in its best qualities because the modeller does not sufficiently consider and dwell on what are the vital qualities of plaster, and try to express them, because he is not satisfied to keep within simple qualities of expression—because he is not content with building up his relief on to a prepared background, but must needs obtain it by taking away material and incising his relief in the manner of the carver.

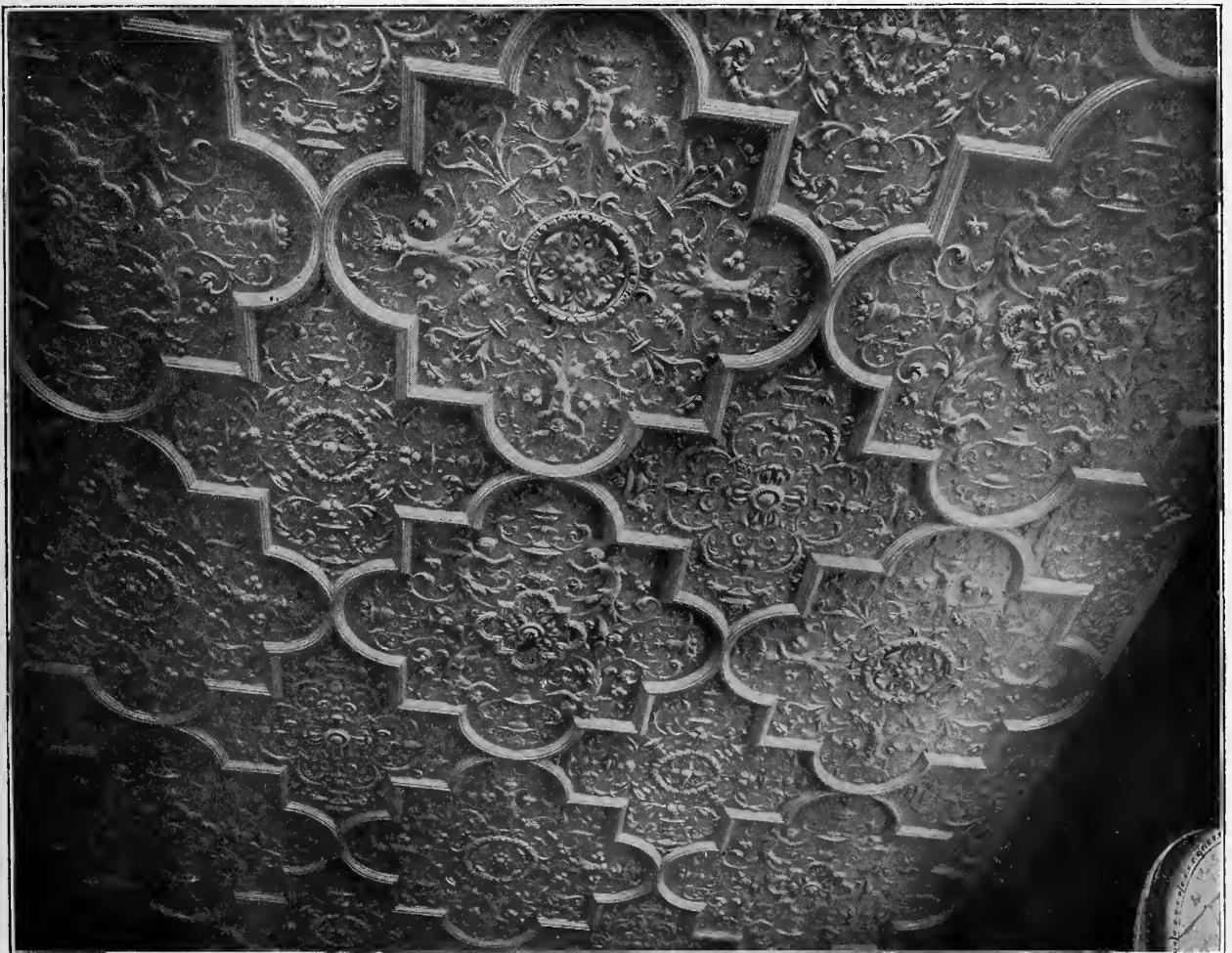
The plasterer should go to Nature for his ideas,

absorbing just so much from her as may be serviceable to his purpose, for more than this is not possible, and he should learn from the best old work how to express his ideas and forms decoratively, but yet do it in his own way.

It is a custom in many of our art schools to teach modelling from plaster castings of carved marble, stone, or wood. This practice cannot be too strongly condemned as fatal to the work of the plaster modeller.

It is necessary to draw attention to another failing in modern plasterwork, viz., the desire to compel soft plasters by mechanical processes to take the sharpness, crispness, and deep undercuttings acquired by the gradual modelling up *in situ* of the white lime plaster and marble dust as practised by our predecessors, when plastering was a great and living art! It cannot be done, or result in anything but parody!

Given the instinct to arrange and dispose ornament with reticence and discretion, in true *decorative* setting, by making the ornament, whether of slight or full relief, grow out of and be a part and parcel of the groundwork, suggestive of form, without resort to perspective, easy to read, easy to



CEILING, AVERY HILL, ELTHAM.

J. DAYMOND (J. DAYMOND AND SON).

T. W. CUTLER, ARCHITECT.





FRIEZE IN DRAWING-ROOM, BRALHEAD ST. BOSWELLS, ROXBURGHSHIRE.

JOHN S. RHIND.

F. W. DEAS, ARCHITECT.

cast or work, and with due reinment of detail and surface finish—one has excuse only for its existence in its delightfulness or beauty of form. Apart from this, the question of design, the range of scale and relief, and the quality of technique, are matters purely of personal and individual expression quite beyond the range of analysis or description.

Whilst on the one hand slovenliness of execution on the part of the modeller is to be deprecated and condemned, the exercise of too much mechanical precision on the part of the plasterer is to be equally condemned and guarded against.

One may be permitted to call attention to a not uncommon defect in modern plasterwork, in the disregard for and failure to render that quality of breadth and softness of modelling which is so essential to the soft nature and dullness of plaster.

In some instances we have a quality of modelling possessing a metallic hardness, smoothness, and high finish necessary and desirable in bronze castings, but quite out of place for decorative work in cast plaster of paris. In other instances we have the modelled technique acquired by the wood-carver. Although both are excellent of their kind in design and technique for their material, it is rarely indeed that the bronze-worker or the wood-carver can get away from the technique acquired by working in the one material, for that desirable in another of widely different range and scale.

Apart from the deliberate copying and repro-

duction of old examples in new buildings (a lamentable and sure sign of instinctive mental poverty), there is amongst modern craftsmen distinct and positive evidence of a living and steadily growing school of modern plasterworkers, busy in the production of work based on sound and vital principles, work containing character and individuality as genuine, distinctly decorative, original, and good of quality in its way, as that of the natural and traditional growth of the past.

Many of the illustrations accompanying these articles indicate something of the general present-day tendency. One point remains to be mentioned concerning the process of combining plaster of paris, fibre, and timber. Whether it be strictly "plasterwork," or not, is a matter perhaps hardly worth consideration. It is a process convenient and suitable to our modern construction, and one which has undoubtedly come to stay. Had the Stuccotori and great Artist Plasterers of the past knowledge of it, they might possibly have developed the art of working it in a vastly different, more legitimate, and beautiful manner than at the present time is customary in the production of high-relief decoration; or, would they have despised and declined its employment?

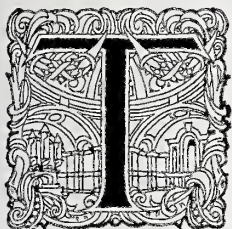
NOTE.—The metal-like or metallic character possessed by some modern plasterwork is due largely to the fact that the modelling is done by men (however clever they may be) who have devoted their attention solely to modelling for reproduction in bronze or other fine metals.


GEO. P. BANKART.



# Offices for the River Wear Commis- sioners, Sunderland.

John Hall, Architect.



 H E S E premises have been erected upon the site of the old Post Office, situated at the corner of St. Thomas and John Streets, Sunderland, with aspects north and west respectively. The exterior of the building is faced with blue Heworth Burn stone, with rock-faced Corrennie red granite base, and the doorway is of polished granite from the same quarry, while the roof is covered with Tilberthwaite green slates.

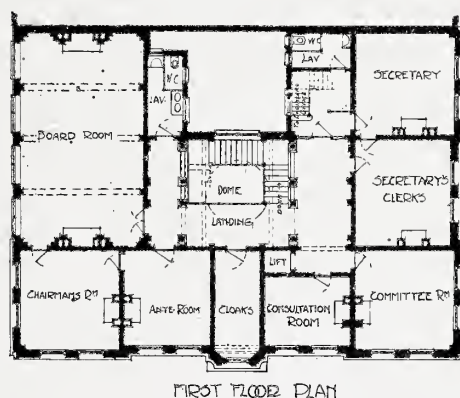
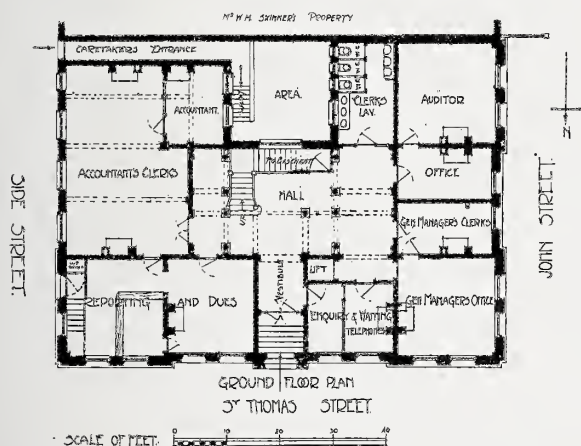
In St. Thomas Street is placed the principal entrance, giving access to the central hall through a vestibule, the walls of which are lined with Skyros marble panels, surrounded by bands of verde antico, with base of Bleu Belge marbles, and the moulded capping, architrave, and soffits of arches are of selected alabaster; above is a barrelled and coffered fibrous plaster ceiling.

The central hall and landings give easy access

to all parts of the building. The floors are fire-proof and laid with marble tiles formed in black and white squares, and the wall panelling, staircase, and columns are executed in Austrian oak fumed and dull polished.

A coffered fibrous plaster dome rises from the ceiling; the latter, enriched and coved, springs from an arcade of fluted Ionic columns upon pedestals, with a balustrade between, which forms a handrail to the first-floor landing. Lighting to the staircase is obtained by means of a large window, also from the glazed eye of the dome.

On the ground floor are situated the offices for the general manager, accountant, and their staffs. The reporting and dues department is approached by a separate public entrance on the east, and is also connected to the hall. Inquiry, telephone, and lavatory accommodation for clerks is upon this floor, the walls of the latter being finished with wall mosaic.



RIVER WEAR COMMISSIONERS' BOARD ROOM AND OFFICES,  
SUNDERLAND.

JOHN HALL, Architect.

THOS. AXTELL, Clerk of Works.

J. W. WHITE, Sunderland, General Contractor.

### SOME OF THE SUB-CONTRACTORS.

JAS. GARVIE & SONS, Aberdeen. — Plaster Modelling and  
Decorative Woodwork.

A. & S WHEATER & SONS, Leeds.—Plastering.

SHANKS & Co., Ltd., Barrhead, Glasgow.—Sanitary Goods.

J. & H. PATTESON, Manchester.—Marblework.

DIESPEKER, Ltd., London.—Terrazzo Paving and Wall Mosaic.

STEEL & Co., Sunderland.—Fire Grates.

H. H. MARTYN & Co., Ltd., Cheltenham.—Stone Carving.

JAS. GIBBONS, Wolverhampton.—Hardware.

A. SMITH & STEVENS, London—Lift.

N. SPITAL & CLARK, Birmingham.—Bronze Electric Fittings.

THE WESTMINSTER PATENT FLOORING Co., London.—Parquet Floors.

THE STANDARD PATENT GLAZING CO., London.—Roof Glazing.



*Photo: Thos. Lewis.*

GENERAL VIEW.





*Photo: Thos. Lewis.*

ENTRANCE AND VESTIBULE.



*Photo: Thos. Lewis.*

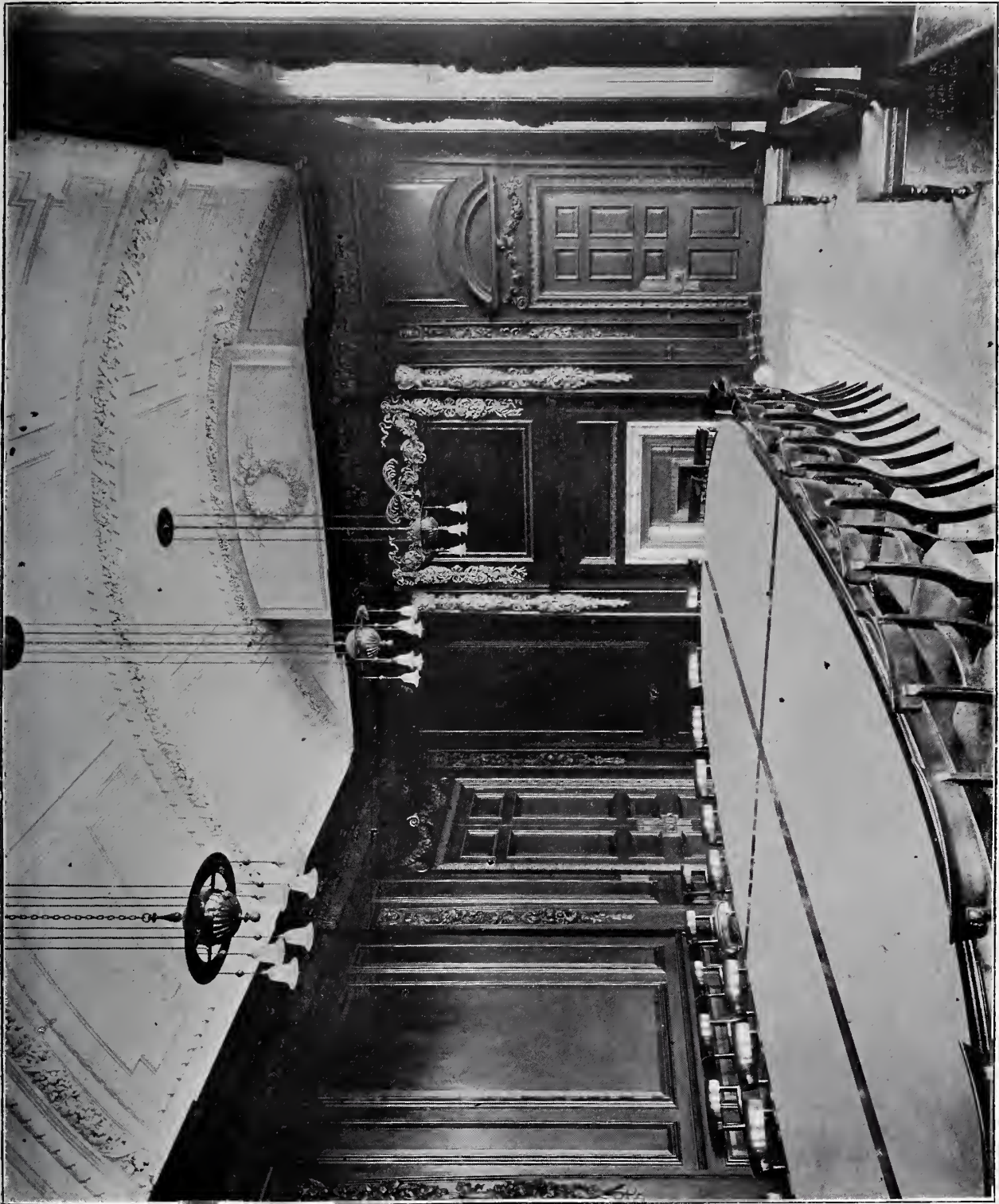
THE BOARD-ROOM CHIMNEYPIECE.

The board-room is upon the first floor, and the walls are panelled to a height of 15 ft. with Cuban mahogany; festoons of carved fruit and flowers of the same wood decorate the pilasters, and the carving over the chimney-piece at each end of the room is in lime-tree. An enriched barrelled and panelled ceiling surmounts a coved and carved cornice. Adjoining the board-room are the chairman's and ante rooms, which are panelled in Austrian oak to a height of 8 ft., and on the same

floor there are committee, consultation, and cloak rooms, and lavatories for the board; also offices for the secretary, and staff, and officials' conveniences.

All departments have open fires, and the entrances, landings, and lavatories are heated by radiators on the low-pressure system. Teak is used throughout for all external windows. A lift communicates with all floors. The bronze electric fittings are by N. Spital & Clark.





*Photo: Thos. Lewis.*

THE BOARD-ROOM.

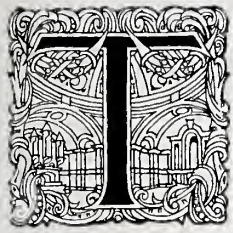


*Photo. Thos. Lewis.*

FIRST-FLOOR LANDING.



# An Elizabethan Theatre.

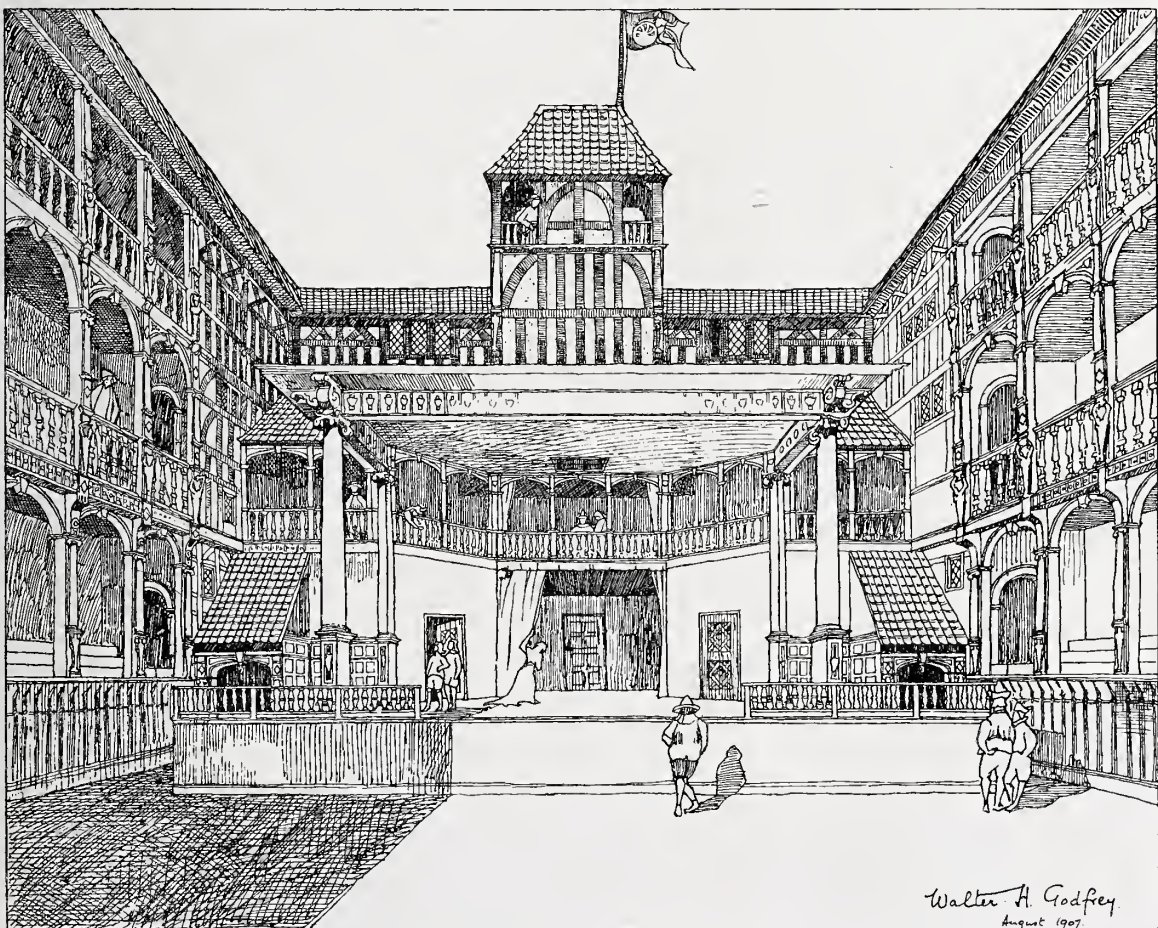


THE original contract, dated 1599-1600, for the building of the "Fortune" Theatre has been recently brought under my notice by Mr. William Archer, the well-known author and dramatic critic, to whose friendly criticism and help this article chiefly owes its inspiration. The document is preserved at Dulwich College, and was transcribed by J. O. Halliwell Phillipps in his "Outlines of the Life of Shakespeare," and it is from his transcript that the quotations below are taken. Apart from its interest to architects of the present day, as illustrative of building methods of over 300 years ago, the contract has considerable value in the light it throws upon that most controversial of all topics—the form of the Elizabethan stage. It is not my intention here to consider in detail any of the theories heretofore advanced, but I wish in as brief a space as possible to place before the architectural reader just sufficient of the available data to enable him to understand the reconstruction of the Fortune Theatre which has been attempted in the accompanying plans.

The sources from which these data have been

drawn fall naturally into two classes. The first, which has as yet by no means been exhausted, although used almost exclusively by the literary critics, is to be found in the internal evidence which the plays of the period afford, partly in their text, but chiefly in their stage directions. The second is to be found in the contemporary evidence of descriptions or drawings made while the theatres still existed, of which the most important are the "Fortune" and "Hope" contracts, the early maps, and the remarkable drawing reproduced here of the interior of the Swan Theatre preserved in the commonplace book of a certain Van Buchell, at the Utrecht University Library, and purporting to be drawn from a sketch by a traveller named Johannes de Witt, who visited London about the year 1600. The interpretation of this latter evidence falls as naturally into the province of the architect as that of the former belongs to the sphere of the literary and dramatic critic.

Everyone familiar with Visscher's beautiful drawing of London in the year 1616 will remember seeing in the foreground, on the south side of the Thames, three buildings resembling amphitheatres in form, marked respectively (reading



THE FORTUNE THEATRE, LONDON. RESTORATION, AS INDICATED IN THE ORIGINAL SPECIFICATION, BY WALTER H. GODFREY.



from east to west), the "Globe," the "Bear Garden,"<sup>1</sup> and the "Swan." The correctness of the two former inscriptions may very reasonably be questioned, but I do not think there is any ground for doubting the veracity of the drawing, since two theatres existed on Bankside in 1616—the Rose (1592) and the Hope (1613), besides the more celebrated Globe, which lay probably beyond the limit of the map. The Swan is correctly placed, as we know by its position in Paris Garden. But whether depicted or not, the Globe Theatre of 1616 could not be Shakespeare's Globe, which was erected in 1598–9 and burnt down in 1613, and it is important to bear this in mind in considering the "Fortune" contract, which definitely states that the new theatre is to follow the pattern of the "late erected plaie-howse on the Banck . . . called the Globe." There are many other early maps both anterior and subsequent to Visscher which show the Bankside theatres, but their examination and collation are not as yet sufficiently advanced to give us any trustworthy information, although a valuable step towards this end has already been taken by Dr. William Martin. (*Vide Home Counties Magazine*, Vol. IX.)

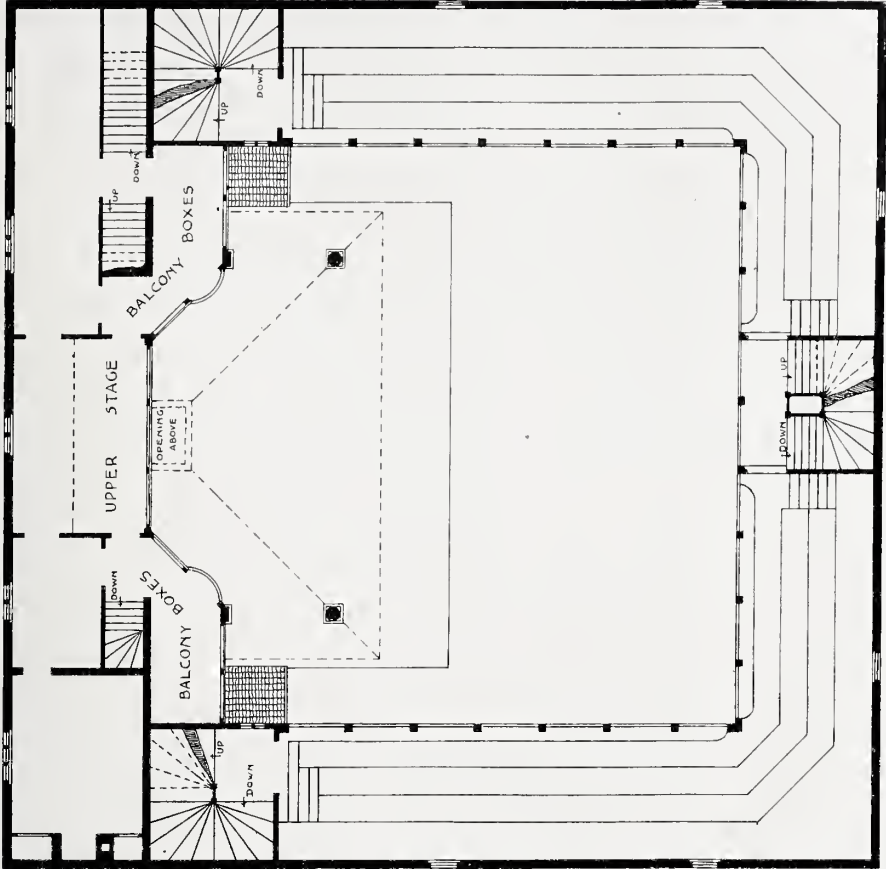
The "Fortune" document itself consists of rather more than a mere contract, and possesses somewhat the character of a specification, being not unlike the hasty compromise between the two which has been known to be indulged in even in these days of careful architectural practice. The portion which bears on the actual form of the building reads as follows:—

This Indenture made the eighte daie of Januarye 1599, and in the twoe and fortyth yeare of the reigne of our sovereigne ladie Elizabeth, by the grace of God Queene of England, Fraunce and Irelande, defender of the faythe, &c., betwene Phillipp Henslowe and Edward Allen of the parishe of Sainte Saviours in Southwark, in the countie of Surrey, gentlemen, on th' one parte, and Peeter Streete citizein and carpenter of London on th' other parte.—Witnesseth that, whereas the saide Phillipp Henslowe and Edward Allen the daie of the date hereof have bargayned, compounded and agreed with the saide Peter Streete for the erectinge, buildinge, and settinge upp of a newe howse and stadge for a plaie-howse, in and uppon a certeine plott or parcell of grounde appoynted oute for that purpose, Scytuate and beinge nere Goldinge Lane in the parishe of Sainte Giles withoute Cripplegate of London; to be by him the said Peeter Streete, or somme other sufficyent woorkmen of his provideinge and appoyntemente, and att his propper costes and chardges, for the consideracion hereafter in theis presentes expressed, made, erected, builded, and sett upp in manner and forme followeing; that is to saie, the frame of the saide howse to be sett square, and to containe fower-score foote of lawfull assize everye waie square withoute, and fiftie five foote of like assize square everye waie within, with a good suer and stronge foundation of pyles, bricke, lyme, and sand, bothe withoute and within, to be wroughte one foote of assize att the leiste above the grounde; and the said frame to

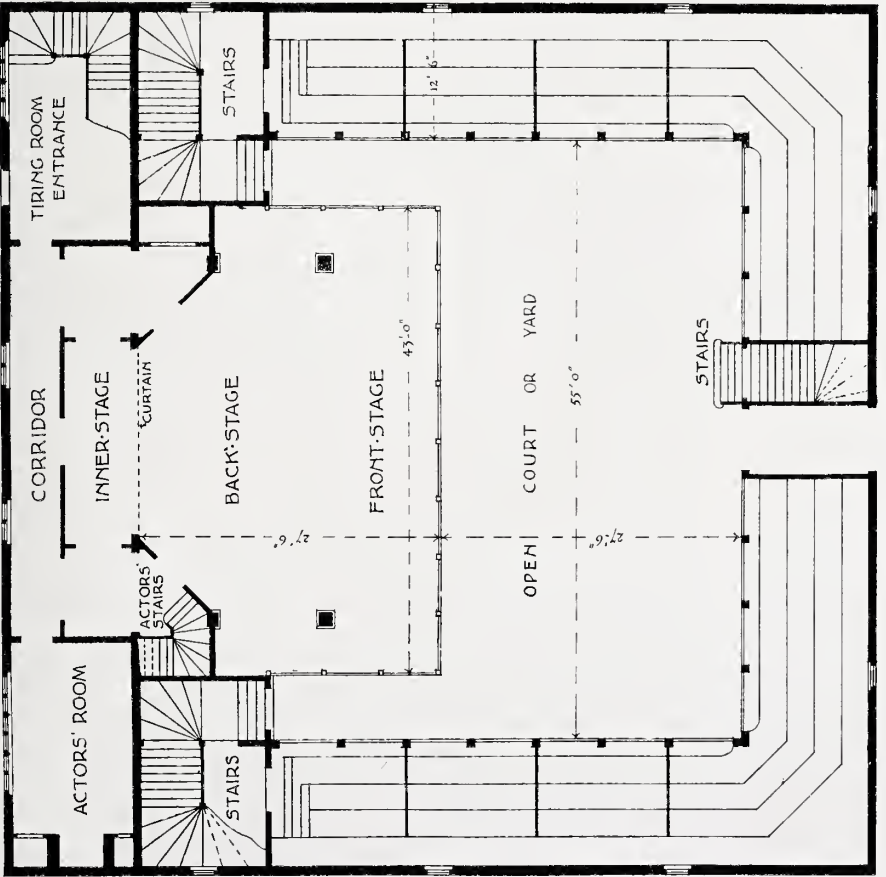
containe three stories in heighth, the first or lower storie to containe twelve foote of lawfull assize in heighth, the seconde storie eleaven foote of lawfull assize in heighth, and the third or upper storie to containe nyne foote of lawfull assize in height. All which stories shall containe twelve foote and a half of lawfull assize in breadth throughoute, besides a juttey forwardes in cyther of the saide twoe upper stories of tenne ynches of lawfull assize; with fower convenient divisions for gentlemens roomes, and other sufficient and convenient divisions for twoepennie roomes; with necessarie seates to be placed and sett as well in those roomes as throughoute all the rest of the galleries of the saide howse; and with suche like steares, conveyances and divisions, withoute and within, as are made and contrived in and to the late erected plaie-howse on the Banck, in the saide parishe of Sainte Saviours, called the Globe; with a stadge and tyreinge-howse to be made, erected and sett upp within the saide frame; with a shadowe or cover over the saide stadge; which stadge shall be placed and sett, as alsoe the stearecases of the saide frame, in suche sorte as is prefigured in a plott thereof drawn; and which stadge shall containe in length fortie and three foote of lawfull assize, and in breadth to extende to the middle of the yarde of the saide howse; the same stadge to be paled in belowe with good stronge and sufficyent newe oken bourdes, and likewise the lower storie of the saide frame withinside, and the same lower storie to be alsoe laide over and fenced with stronge yron pykes; and the saide stadge to be in all other proporcions contrived and fashioned like unto the stadge of the saide plaiehowse called the Globe; with convenient windowes and lightes glazed to the said tyreinge-howse. And the saide frame, stadge, and stearecases to be covered with tyle, and to have sufficient gutter of lead, to carrie and convey the water frome the coveringe of the saide stadge, to fall backwardes. And alsoe all the saide frame and the stairecases thereof to be sufficiently enclosed withoute with lathe, lyme and haire. And the gentlemens roomes and twoepennie roomes to be seeled with lathe, lyme, and haire; and all the flowers of the saide galleries, stories and stadge to be bourded with good and sufficyent newe deale bourdes of the whole thicknes, wherea neede shall be. And the saide howse and other thinges before mencioned to be made and doen, to be in all other contrivitions, conveyances, fashions, thinge and thinges, effected, finished and doen, accordinge to the manner and fashion of the saide howse called the Globe; saveinge only that all the principall and maine postes of the said frame, and stadge forwardes, shall be square and wroughte palaster-wise, with carved proporcions called satiers to be placed and sett on the topp of everye of the same postes; and saveinge alsoe that the saide Peter Streete shall not be chardged with anie manner of paynteinge in or aboute the saide frame, howse or stadge, or anie parte thereof, nor rendringe the walls within, nor seelinge anie more or other roomes than the gentlemens roomes, twoepennie roomes and stadge, before remembred. Nowe thereupon the saide Peeter Streete dothe covenante, promise and graunte for himself, his executors and administrators, to and with the said Phillipp Henslowe and Edward Allen and either of them, and the 'xecutors and administrators of them, and either of them by theis presentes, in manner and forme followeing, that is to saie; that he the said Peeter Streete, his executors or assignes, shall and will, at his or their owne propper costes and chardges, well, woorkmanlike and substancyallie make, erect, sett upp and fully finishe in and by all thinges, accordinge to the true meaninge of theis presentes, with good, strong and substancyall newe tymber and other necessarie stuff, all the saide frame and other woorkes whatsoever in and uppon the saide plott or parcell of grounde, beinge not by anie authoretie restrayned,

<sup>1</sup> The "Bear Garden" was pulled down in 1613, and the Hope Theatre erected "neere or uppon the saide place where the same game place [the Bear Garden] did heretofore stande."





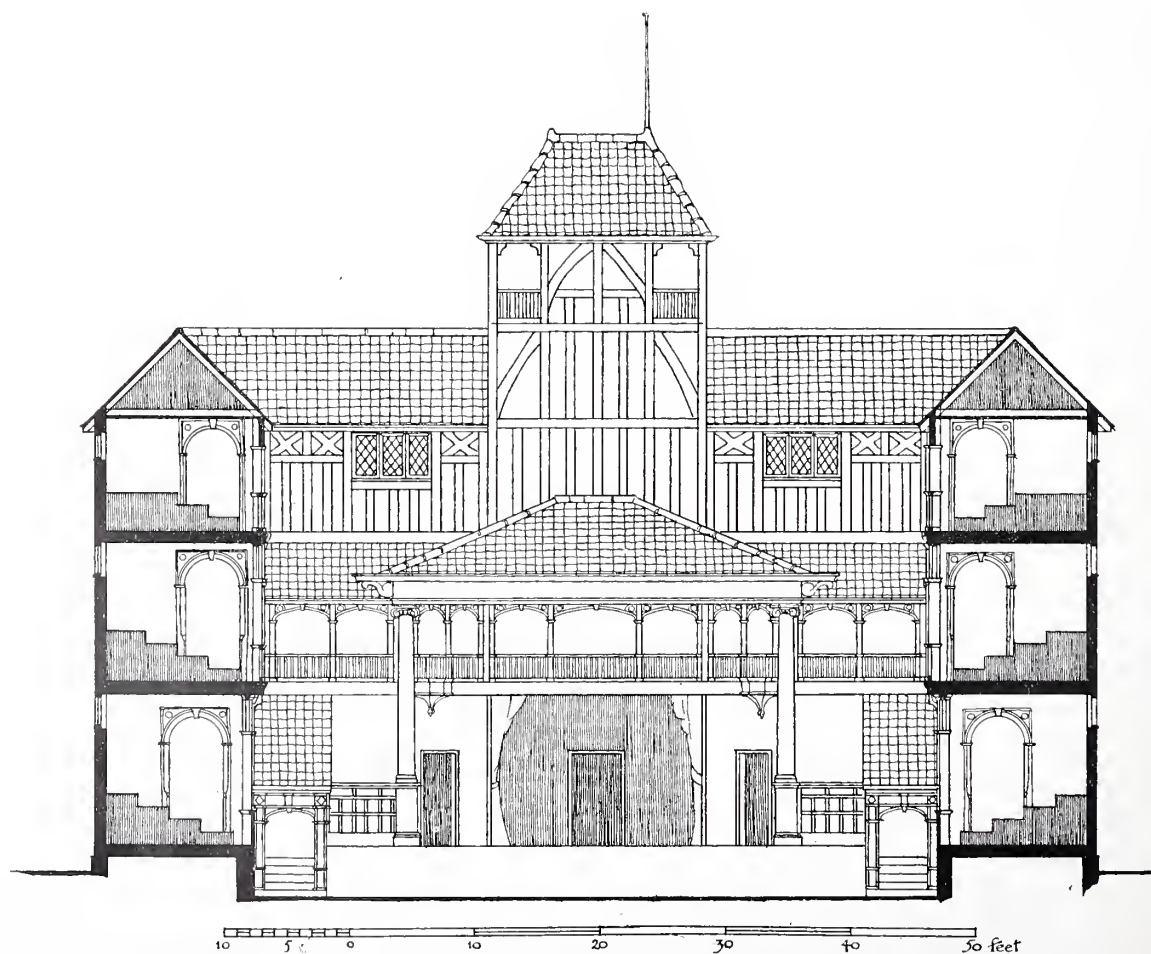
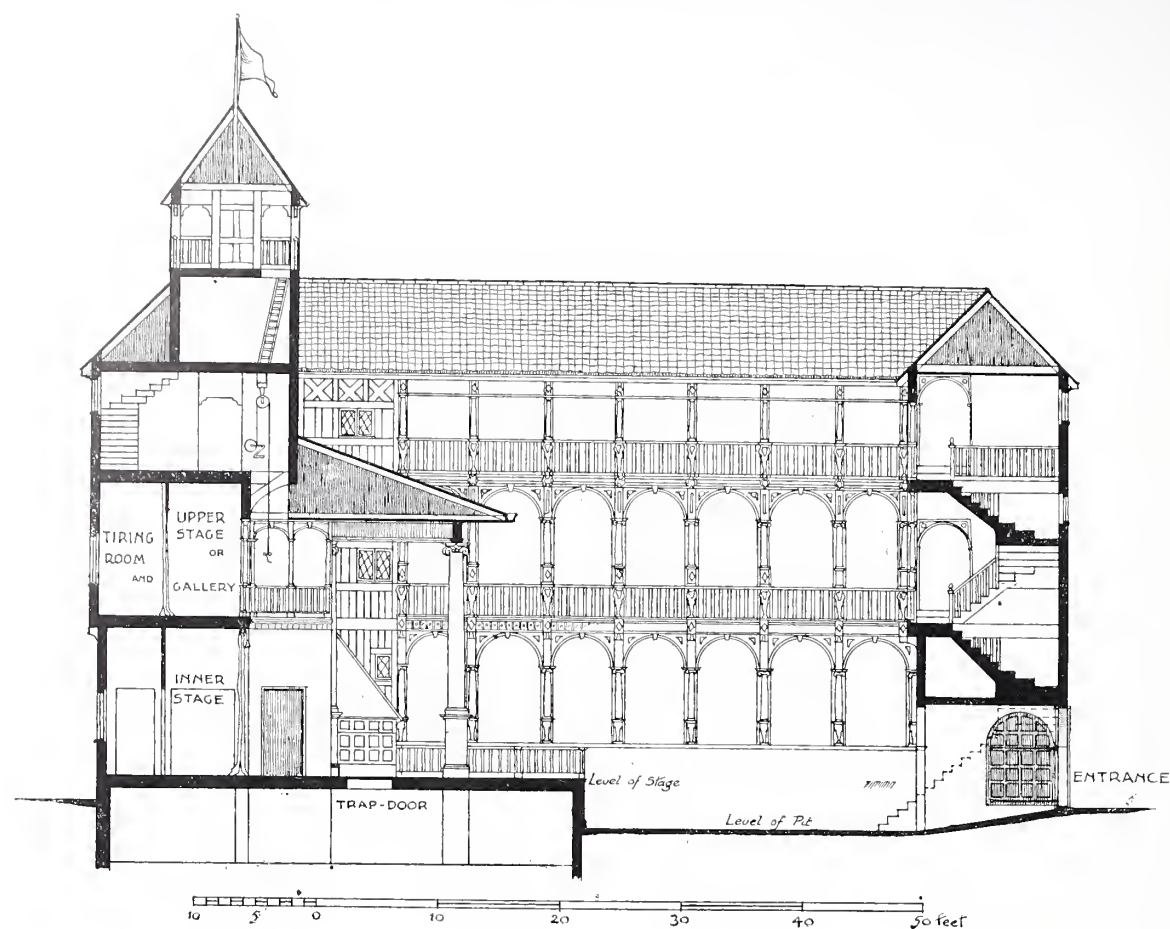
First Floor Plan.



Ground Floor Plan.

THE FORTUNE THEATRE. RESTORATION, AS INDICATED IN THE ORIGINAL SPECIFICATION, BY WALTER H. GODFREY.





THE FORTUNE THEATRE, LONDON. SECTIONS.



and haveinge ingres, egres and regres to doe the same, before the fyve and twentieth daie of Julie next commeing after the date hereof; and shall alsoe, att his or theire like costes and chardges, provide and finde all manner of woorkemen, tymber, joystes, rafters, boordes, dores, boltes, hinges, brick, tyle, lathe, lyme, haire, sand, nailes, leede, iron, glasse, woorkmanshipp and other things whatsoever, which shal be needefull, convenient and necessarie for the saide frame and woorkes and everie parte thereof; and shall alsoe make all the saide frame in every poynte for scantlinges lardger and bigger in assize than the scantlinges of the timber of the saide newe erected howse called the Globe. . . .

The remainder of this interesting document sets forth the conditions under which the contractor is to be paid the princely sum of £440 "of lawfull money of Englande," the total cost of the works. In the absence of the "plott" or plan mentioned above, we are fortunate in having the main dimensions of the theatre so precisely laid down for us,<sup>2</sup> and it is an easy matter to put them on paper. But beyond these main dimensions of height and area we have really little indication of the arrangement of the stage, or the disposition of the main features of the theatre. We have, therefore, to draw our inferences from other sources, and see that their application does not clash with the terms of the specification.

It must be first remembered that the prototype of the Elizabethan public theatres was the old galleried innyard, of which London itself possessed some of the finest examples in the land. In these inns the companies of players first gave their performances, and several names of the early theatres are reminiscent of these first associations. The Fortune was, as far as we know, the only theatre that was square on plan like the inns themselves. With the help of their analogy and of our main dimensions we are therefore able to construct the "frame" itself fairly safely, with its three tiers of open galleries supported, towards the "yard," with posts, "wrought pilaster-wise," adorned with carved satyrs—if thus we may interpret the description. But how is the yard entered? Various documents bearing on the disputes between proprietors and players regarding the profits of the theatres, make it almost certain that the main body of the public entered at one door into the yard, each person making the same payment, and that those who wished could then proceed to the galleries, where an extra sum was exacted from them by the "gatherers," who made a circuit of these parts of the house, probably hence described as the "twopennie-rooms." There was one other door, the "tyring-house

door," or stage door, through which privileged members of the public were also admitted, but whether these went thence to the gentlemen's rooms in the galleries or whether they were accommodated with seats on the stage itself, is still a matter of much controversy.

The staircases themselves are our next difficulty. It is quite clear from the Fortune contract that some of these were in the yard, since their roofs are distinctly specified, but their position must remain the subject of conjecture. I am inclined to think that they would be circular stairs placed in the angles of the yard nearest the entrance, but in the accompanying plan they are shown on each side of the stage, thus making use of a space for which any other purpose is not easily conceived, and obviating the obstruction of view which the first-named positions would entail. For information on this point we naturally turn to the Swan drawing, but meet with some disappointment, for the indication of "ingressus" there appears to suggest an impossible staircase, unless this is a temporary access from the arena to the first tier of seats. This may be so, as it is known that the Swan was used for wild beast shows as well as theatrical performances, and indeed the whole appearance of the stage and *mimorum aedes* suggests a temporary or movable character.

So far our task has been comparatively simple, but the stage itself, its "shadow" or roof, and the buildings behind, afford a problem which is far from having been as yet finally solved. I have,



THE SWAN THEATRE, BANKSIDE.

<sup>2</sup> The "Hope" contract referred to above is a document second only in interest to the one under consideration. Its deficiency, however, in omitting all dimensions, prevents any satisfactory attempt at reconstruction. The theatre was to be built on the model of the Swan, and to be of similar "large compasse, forme, wideness and height."



however, followed Mr. Archer's views in these drawings, and must refer the reader to his writings on the subject for more detailed discussion than is possible here. The following will indicate the idea in outline.

The contract specifies that the stage is to be 43 ft. wide and to extend to the centre of the yard; it also definitely mentions the "shadowe or cover," which is to be tiled, and provided with a lead gutter brought back to the rear of the stage. This latter direction certainly points to a roof similar to that shown in the 'Swan' drawing, and it is reasonable to suppose that in like manner it was supported by independent columns. The lords' boxes or minstrels' gallery,<sup>3</sup> in the centre of which is the upper stage, again merely follows Van Buchell's sketch, which is corroborated by such stage directions as that in Marston's "Antonio's Revenge" (v. 2): "while the measure is dancing, Andrugio's ghost is placed betwixt the music-houses." This upper stage fulfilled such separate functions as Juliet's balcony, Christopher Sly's point of vantage in "The Taming of the Shrew," or the battlements of Angiers in "King John." But in the Swan Theatre there is no sign of an "inner" or rear stage beneath this gallery, and it is here that we are bound to fall back upon the literary evidence. I will quote Mr. Archer's own words. Writing of a book by Dr. Wegener on the subject he says: "Especially as it seems to me, does he establish beyond dispute the fact that Elizabethan dramatists habitually counted on and employed that rear stage which does not appear in the Swan drawing. It served by turns as a bedroom, a cave, a shop, a study, a counting-house, a tomb. It could be curtained off, and Wegener believes that it could also be shut off by folding or sliding doors; but on this point his evidence is scarcely conclusive. That the upper stage was immediately over the rear stage is proved by the situation in Marlowe's 'Jew of Malta,' in which Barabas is caught in the trap he had planned for Calymath. He says to Ferneze:—

Now as for Calymath and his consorts,  
Here have I made a dainty gallery,  
The floor whereof, this cable being cut,  
Doth fall asunder, so that it doth sink  
Into a deep pit past recovery.

Ferneze, however, is so shocked by the atrocious plan that he cuts the cable while Barabas, instead of his intended victim, is on the trap door. At the same moment the curtains of the rear stage are opened and a boiling cauldron is revealed, into

which Barabas is precipitated. It is manifest that this cauldron must have been on the inner stage. Indeed the evidence for a rear stage is even stronger than Wegener represents it to be. He says that we have no explicit mention of this stage region; forgetting, it would seem, the direction in Greene's 'Alphonsus, King of Arragon,' 'Let there be a brazen head set in the middle of the place behind the stage out of which cast flames of fire.' " (*Tribune*, Aug. 10, 1907.)

"It is no exaggeration to say that the great majority of plays contain evidence of the use of the rear stage, either as a curtained recess or as an open corridor, supplementing the two doors by providing two additional entrances. In many plays it is alternately a curtained recess and a corridor. The plays are very few in which no use at all seems to have been made of it." (*Ibid.* Jan. 11, 1908).

From the body of evidence on this point we must conclude that the Swan drawing does not correctly show the back of the stage; or, as I would suggest is a more reasonable conclusion, that the rear wall as there represented is merely a temporary stage property with its imitation of heavy barred doors, required for the one play, concealing in this exceptional case the more usual inner stage.

This point considered, the remaining arrangements are more or less a matter of detail. It would be quite unnecessary to go into the reasons for the canted side walls, the railing to stage, the planning of tiring-rooms, all of which must be to a great extent a matter of opinion. The existence of one other feature alone is incontestable—it is the turret from which the trumpeter gave the signal to the people without that the play was about to commence. It appears clearly in the 'Swan' sketch, and also on nearly every external indication of the theatres in the early maps, where it rises from the encircling roof, being made the more conspicuous by the flag which bore the symbol of the theatre's name. In some drawings there appear to be three turrets, but two of these are probably the terminal finish to the staircases. As it rose above the stage of Shakespeare and the galleried courtyard with its Elizabethan audience, this timber turret crowned with picturesqueness a scene only second in dramatic interest to the ancient hillside theatre of Athens, which nursed the Hellenic drama—a drama unfolded in like manner beneath the open sky and the inspiring light of the sun.

WALTER H. GODFREY.

<sup>3</sup> John Melton, in his "Astrologaster: or the Figre Caster" (1620), speaking of a visit to "the Fortune in Golding-lane," says: "There indeed a man may behold shagge-hayr'd deuills runne roaring ouer the stage with squibs in their mouthes, while drummers make thunder in the tiring-house, and the twelve-penny hirelings make artificial lightning in their heauens."





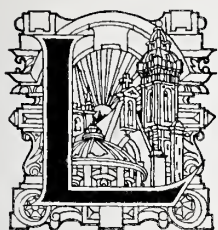


MONUMENT TO  
THOMAS SVTTON 1614  
CHARTERHOUSE  
CHAPEL





# Some Sculptural Works by Nicholas Stone.—I.



LOOKING backward over the past ages of sculptural art to Tudor times, when ritualistic doctrines held sway and icons were part and parcel of church architecture, we discern a remarkable sequence, commencing more particularly in the reign of Henry VIII, with the tomb erected to the last monarch by Pietro Torrigiano for £1,500, and the beautifully-carved reredos in the same fane of Westminster, which met an undeserved fate at the hands of Sir Thomas Harlow in 1643. The earlier monument to Gaston de Foix by Agastino Bambajia, the statue of which is now at Brera, and the well-known terra-cotta tomb at Layer Marney, were contemporary with an advanced style adopted in Holland and Germany subsequent to the Italian work of the fifteenth century, upon which our early Renaissance monumental sculpture is based. Andrea Sansovino and his pupil, Jacopo Tatti, laid the foundation upon which the two rivals, Torrigiano and Michael Angelo, built their fame in that atmosphere of art which was not hampered by Gothic tradition.

Renaissance sculpture was fostered in England during the reign of Elizabeth, but received its greatest impetus under the extraordinary ingenuity of Inigo Jones, whose knowledge of Palladian principles after his repeated tours to Italy became the backbone of his practice, to the extent that he lost conceit in Gothic architecture, and is said to have ordered the destruction of many valuable manuscripts belonging to the Society of Freemasons dealing with the principles of vaulting, which vandalism a writer on the subject in *Archæologia* attributes to Nicholas Stone, Jones's coadjutor.

In order to fully grasp the influence of this era of sculptural art upon subsequent times, one might with advantage review the remainder of the sequence referred to, of which the work of Nicholas Stone is a very important link. Contemporary with him was Gabriel Cibber, who won his fame through Gresham's Royal Exchange; later came Roubiliac, who, curiously enough, took residence in Long Acre, nearly opposite to where Stone's atelier was situated, a coincidence no less striking than that Captain Oliver Cromwell should live a few doors off just before the rising of the Great Reformation and during Stone's lifetime. The Reformation is answerable for the apathy in art which followed, allowing France and Belgium

to take the lead, while England resorted to Greece for inspiration until the time of Barry, who furthered the arts and industries by bringing forward Thomas, Minton, and Pugin. In 1875 a marked improvement is noticeable under Carpeaux, Dalou, and Lantéri, the fruits of whose labours gave to us such talented artists as Stevens, Leighton, and Watts.

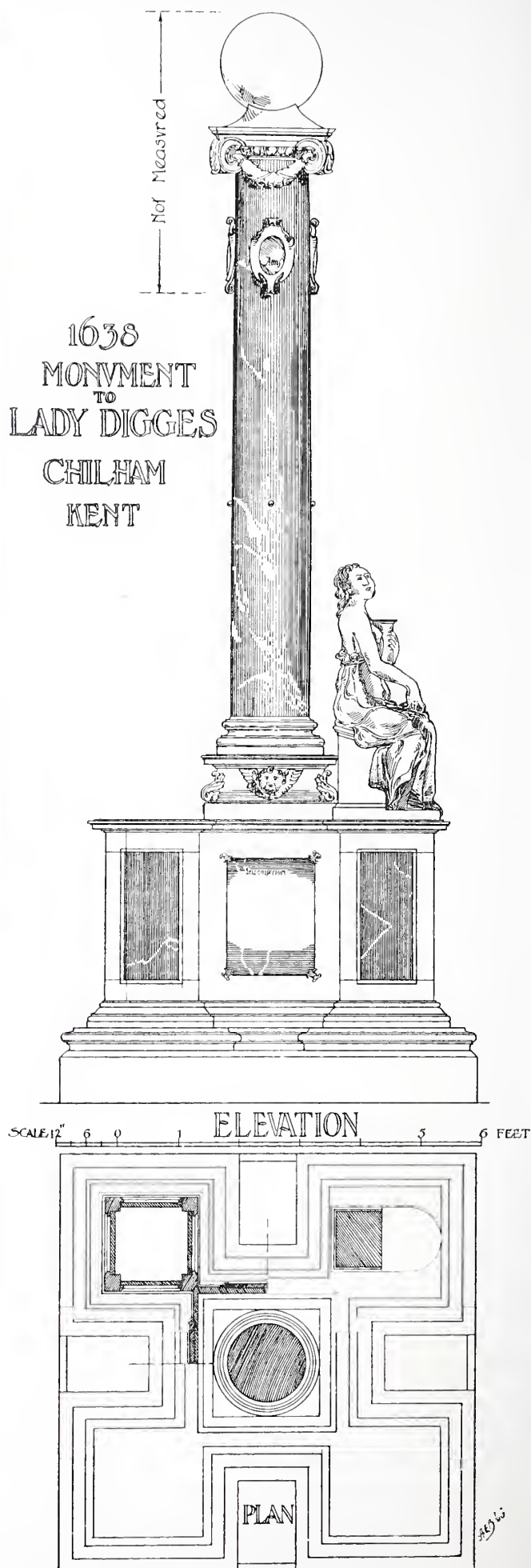
To refer back to the period of rejuvenation, which should rightly be termed the rise of British sculpture, under Stone, some account of his birth might with interest precede his career.

Like Andrea Sansovino, Stone was born in humble circumstances, being the son of a quarryman of Woodbury, near Exeter. He first saw the light in 1586, and in childhood acquired the art of stone-cutting. He was apprenticed in his teens for two years to Isaac James, a mason of London, who afterwards engaged his services for a further year as journeyman. Although much of Stone's work presents Italian detail, we are not aware that he ever visited Italy, but about the time of the accession of James I. to the English throne he went to Holland. Here he was engaged by Hendrik de Keyser, a monumental mason of Amsterdam, and the architect of many buildings in that neighbourhood, including the Westerkerk, for which Stone is said to have designed and executed the portico. This appears to have so delighted his master that the young sculptor's love for de Keyser's daughter Mary was encouraged, and a number of shares were given Stone by his father-in-law, who had large interests in the Portland-Stone Quarry. The early work of Stone in England shows the direct influence of his training under the de Keyzers. Hendrik, the father, was born at Utrecht in 1567, and, apprenticed to Cornelius Bloemser, practised as a sculptor and architect in Amsterdam, and died in 1621. His two sons, Pieter and Thomas, were equally celebrated, the former continuing his father's profession, and the latter becoming a painter of great note. While with Hendrik de Keyser, Stone made the acquaintance of Bernard Janssens, a Flemish architect, who seems also to have worked with de Keyser. He accompanied Stone to London about the year 1613, and resided in Southwark. Between 1617 and 1620 they built the tomb to Marcel Box, Governor of Bergen-op-Zoom, Holland, unfortunately destroyed in the bombardment of that town in 1745, and also worked together in England on the monument to Sir Thomas Sutton in the Charterhouse, London,





1638  
MONUMENT  
TO  
LADY DIGGES  
CHILHAM  
KENT



and that to Sir Nicholas Bacon at Redgrave in Suffolk.

Little is known of Stone's relations, except that his sister married Andreas Kearne, the clever sculptor who assisted Stone with the York Water Gate and at Somerset House, and John Stone, buried at Sidbury, near Exeter, believed to be a brother. Nicholas Stone had three sons—John, Henry, and Nicholas. The first followed his father's profession, and survived the remainder of the family; Henry was probably apprenticed to Thomas de Keyser, and afterwards travelled through France and Italy with his brother Nicholas, and was a celebrated linguist and painter, being known as "Old Stone"; indeed, his copies of Vandyck were often taken for that master's work. There are paintings by him in the National Portrait Gallery of Charles I. and others. Nicholas followed the profession of an architect and went to Rome, Naples, &c., in 1638, to study. He became acquainted with Bernini,





MURAL TABLET TO JOHN LAW, 1614.  
EXECUTOR TO THOMAS SUTTON.

who was then employed at St. Peter's, and in whose atelier he worked under the directions of that master. He also visited with Henry the palace of the Duke of Tuscany and other notable galleries. The sketch-book in the Soane Museum and the diary of his travels in Italy in the British Museum would form the foundation of an excellent biographical history. The death of his father in 1647 was a terrible blow to this enthusiastic architect, and he only survived him a few months.

Of the monuments erected by Nicholas Stone, senior, there are three periods in which six distinct types are observable. Placed in the order of their execution, it will be noticed that a pure style is at first adopted, unalloyed with Jacobean habits; in the central period both these styles are exhibited; and finally a decadence stepped in, probably owing to Stone's inability to cope independently with the quantity of work his skill brought him, and therefore necessitating the assistance of other sculptors. The types may be chiefly enumerated as follows:—

1. The Bier or Table Monument, composed of a slab supported by four bearers, such as that to Sir Francis Vere in Westminster Abbey.

2. The Plain Altar-tomb, without a canopy over the recumbent effigies, such as that to Lionel Cranfield, Earl of Middlesex, in St. Benedict's Chapel of the above-mentioned fane.

3. The Single-arched Altar-tomb, which was sometimes recessed in a chancel or church wall, or was free, the arch being then supported on side columns, such as that to Sir William Stonhouse, at Radley, Berkshire.

4. The Baldachino type of monument, occurring about the central period, which seems to be a reflection of late Elizabethan work. The cover is raised upon a number of arches, such as that to Sir William Pope at Wroxton, near Banbury.

5. Statues on Pedestals and allied groupings, such as the monument to Mr. Francis Holles, the youngest son of the Earl of Clare, in St. Edmund's Chapel, Westminster Abbey.

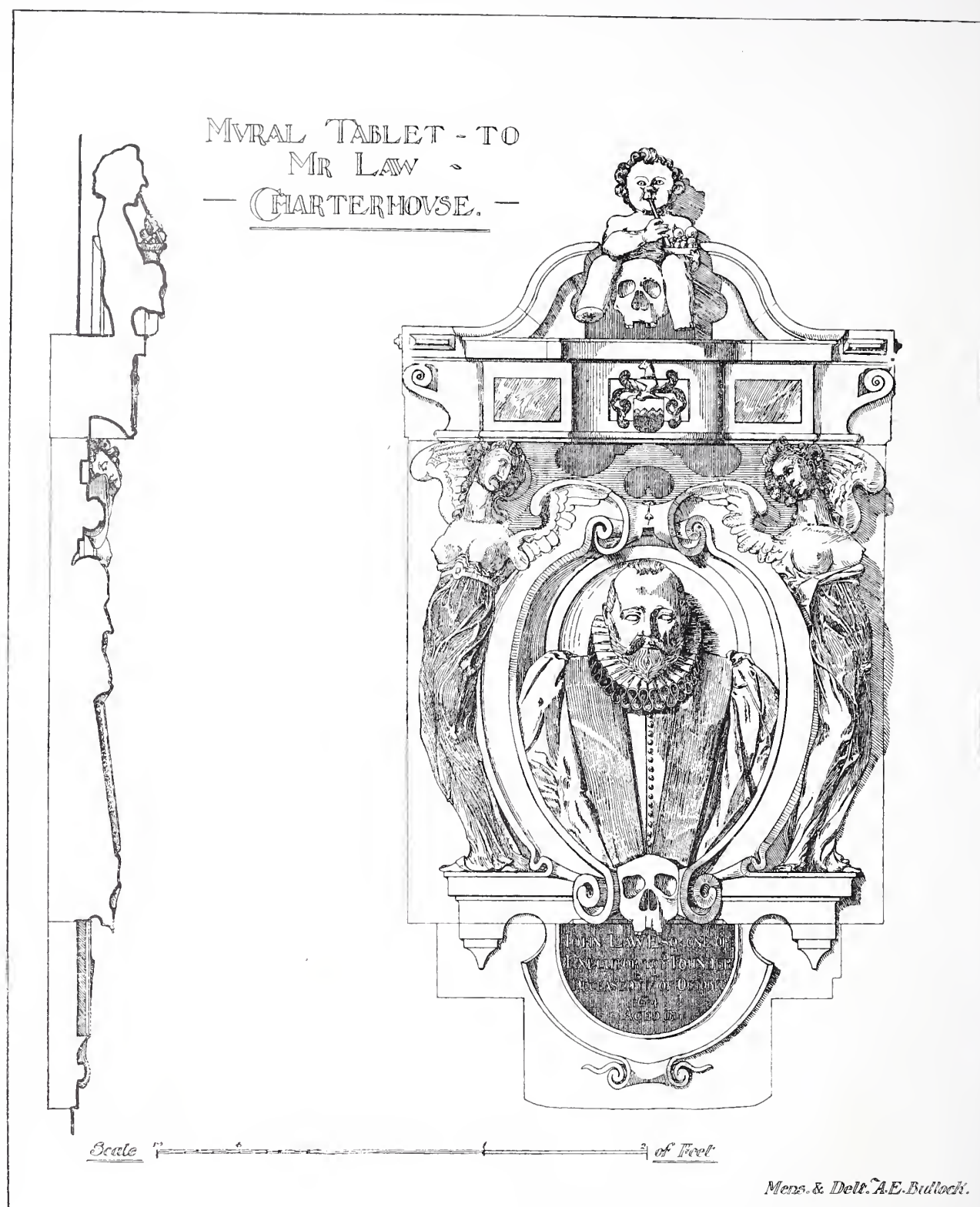
6. Mural tablets, such as that to Mr. Law, executor of Sir Thomas Sutton, at the Charterhouse, London.

Although exceptions frequently occur, most memorials may be grouped under one or other of these headings, and a careful study of them will show the influence of Dutch experience. These types are, however, to be seen in subsequent work, when exceptions are but offsprings adopted by the originality of the sculptor or characteristic of his style.

Nicholas Stone returned to England before 1614, when he had an established practice in Long Acre. One of his earliest productions was the monument to Sir Francis Vere in St. John's Chapel, Westminster Abbey, justly considered to rank among the finest in that vast collection of memorials. The bier of black marble carrying the armour is borne by four knights, kneeling; these are carved of alabaster and are dressed in plate armour. It is on the same plan as the tomb to Engelbert, Count of Nassau, erected at Breda, by Pieter de Keyser. The monument to Robert Cecil, Lord Burleigh and 1st Earl of Salisbury, in the chancel of Hatfield Church, is also of this type, having, in place of the knights, four Virtues, viz., Fortitude, Justice, Temperance, and Prudence, as bearers. The effigy of the Earl is represented on the top of the bier, and under him on the plinth is a skeleton. The plinth which is returned round each bearer is of the same material (touch stone) as the biers. This monument is said by Cussans to have been executed by Simon Basyll "as Surveyor of the works" in the year 1618, but as Basyll died in 1615 this would hardly be possible. He probably superintended the erection of the Salisbury Chapel, which was consecrated by Richard Neil of Lincoln in May 1615, and in which the monument is placed, but he does not seem to have been a sculptor. He is said to have purchased a site near the Office of Works at Scotland Yard, and designed and erected houses thereon which were subsequently occupied by Inigo Jones, who succeeded Basyll. The monument is, however, more probably the work of Stone, though possibly Inigo Jones in his new capacity gave him the order.

A slight deviation from this type may be observed in the monument to Sir Dudley Digges at Chilham





Church, in Kent. It is really a combination having features noticeable in the fifth type of monument. The Virtues again appear, but are seated on pedestals attached to the base of a lofty Ionic column which rises from the centre as an obelisk to carry an urn. The shaft is polished marble on a square base moulded in white marble and adorned with cherubs' heads. The arms are on escutcheons beneath the capital. Stone seems to have employed a number of men from time to

time, whose names appear as signatories to agreements entered in a daybook which was in the hands of George Vertue, and in this instance is mentioned Robert Flower, who was required to finish his work "on or befor Sent John Baptest next," and with him worked a Mr. Babbe. The chapel in which the monument was placed was built by Stone's workmen under his instructions, and paved with marble in one-foot squares at 2s. 6d. the foot, in addition to the £150 received





DETAIL OF THE SUTTON MONUMENT.

for the pillar. A smaller note-book of Stone's which was in the possession of Hawkesmoor gives a list of works executed between 1614 and 1641, in the handwriting of Nicholas Stone, and a few after the latter date of work executed by John and Henry. These two books, together with the sketch-book belonging to Nicholas Stone, junior, came into the hands of Sir John Soane, who purchased them, *inter alia*, at the Strawberry Hill sale of the Earl of Orford's effects.



DETAIL OF THE SUTTON MONUMENT.

In most instances Stone has applied colours and gilding to accentuate reality, and this is very cleverly done at Radley, in the monument to Sir William Stonhouse. His predilection for skulls is very patent when surveying his works. The chief materials he employed were alabaster, marbles, and touch stone—limestones being occasionally used for plinths, &c., also granite and wood.

The first entry in Stone's note-book is an agreement with Sir Walter Butler to make a tomb for his brother Thomas, the tenth Earl of Ormond and Ossory, in St. Canice Cathedral, Kilkenny, Ireland, for £230. This is now totally destroyed,



DETAIL OF THE SUTTON MONUMENT.

but is said to have been the most magnificent tomb the cathedral contained, being rich in painting and gilding. The following year he is responsible for a monument to the memory of Henry Howard, Earl of Northampton and Lord Warden of the Cinque Ports, which was put in the transept of St. Mary's-within-the-Castle Church, for £500, Stone making his old master, Isaac James, a partner with him in "Cortisay." Although the Earl left £3 annually to keep the aisle in repair, and £2 for a "discreet" man, to be chosen by the Lord Warden, to see the monument was not defaced, it seems to have suffered at the hands of Cromwell's vandals, and was in





MURAL TABLET TO THE WIFE OF  
JAMES PALMER AT ENFIELD.

1696 removed by order of the Mercers' Company to the Chapel of Trinity Hospital, Greenwich, of which the Earl was founder. Hasted says only the effigy now remains, the four cardinal virtues having been relegated to the garden, the cherubs to the rockery, and other parts (with the exception of two coats of arms) are destroyed. Mr. C. H. Tatham is said to have made a sketch of the tomb from fragments in existence, and it was engraved and published. At the end of the monument was an escutcheon of *Howard quartering Botherton, Warren, and Mowbray, within a garter. Supporters, two lions. Crest, on a cap of Maintenance, turned up ermine, a lion passant or. Motto, "Uni et una voce."*

In this year, too, the lofty and well-preserved monument in the Charterhouse, commemorating Sir Thomas Sutton, the founder, was made by Stone in connection with "Mr. Janson of Southwark," who supplied the architecture, while Stone did all the "carven work," and the mural tablet to Mr. Law. From the illustration of this tablet it will be noticed that the two armless bearers have curiously long necks, a treatment which has been adopted for the female statuettes of the tomb to Sutton, where they are placed above the eye. Mr. Richard Sutton, the surviving executor, held a receipt dated 24 November, 1615, for £400, and signed by Nicholas Johnson, Edmund Kinesmann, and Nicholas Stone. Mr. Richard Sutton and Mr. Law are represented as bearers of the inscription in semi-relief. Above the inscription is an hour-glass over

a death's head, between a Cupid blowing bubbles and a Time with a scythe. Above the cornice is a frieze carved in low relief representing Sutton with his auditory of about sixty figures, who, with the chequered pavement, are in perspective, the point of sight being the centre of the preacher's desk. A group of Charity surmounts the whole, and the various cornices are adorned with statuettes of the virtues, Faith, Hope, Love, and Plenty, together with sundry amorini. The monument is set forth in the receipt mentioned as being 25 ft. high and 13 ft. broad, and made of "alabaster, touch, rance, and other hard stone." It is highly coloured and enclosed in a strong iron rail, ornamented with the Sutton crest—a greyhound's head.

About this time Stone may have assisted Inigo Jones at Chilham Court in Kent, the seat of Sir Dudley Digges, and in 1616 went to Edinburgh for James I, where he did work in the chapel at Holyrood, the King's Closet, and on the organ. "So much as came to £450 of wenscot work, the wich I parformed and had my money well payed an £50 was geven to me to drenk wharof I had £20 geven me by the King's Command." James I seems to have decided to revisit Scotland, and made these preparations both to surprise the English nobility and increase the loyalty of his Scottish subjects, who were growing dissatisfied with his long absence.

A most delightful mural tablet was made the following year and put upon the west abutment of the chancel arch at St. Andrew's Church, Enfield, to the wife of James Palmer, daughter of Sir William Garrard of Dorny. James Palmer was the son of Sir William Palmer of Wingham. They lived at Enfield Place. The date 1617 shows an advance in design and execution when compared with the tablet to Mr. Law, Charterhouse, and that to Sir John Bennett's wife at York Minster erected in 1615 at a cost of £35.

Upon his return from Holyrood, Stone made a number of monuments in and about London, in Norfolk and Suffolk. In the latter county he erected the monument to Sir Robert Drury at Hawstead Church, Bury St. Edmunds, for £140, which must be included among his masterpieces. The double arches rather resemble his work at Watford, but the touch-stone sarcophagus is quite an interesting feature. At Emneth in Norfolk he made a tomb for Sir Thomas Hewar of Oxburg Hall, also a chimney-piece for Sir Henry Bellasis, who occupied the Manor House there, and a tomb for him which he sent to York Minster in 1625, costing £250. These two seats subsequently passed into the hands of the Metcalfes.

ALBERT E. BULLOCK.

(To be continued.)



# Notes from Paris.

*"Pré Catelan" Restaurant—Block of Flats, Rue Franklin—Block of Flats, Avenue Niel—The Astoria Hotel.*

## "Pré Catelan" Restaurant.



YEAR after year, as springtime comes round, the beautiful Bois de Boulogne offers to Parisians, within a few steps of busy boulevards and crowded streets, the peace and quietude of green trees and mossy banks.

Dotted about the woods are numerous restaurants inviting the passer to rest awhile and listen to the music provided by Bohemian orchestras among the bushes and flowers. One especially, of great luxury, has been built quite recently; it is called Pré Catelan, and was designed by Guillaume Tronchet.

Pré Catelan was in existence at the end of the eighteenth century, but it was then merely a farm where milk could be obtained, and reminded one of the Trianon at Versailles.

Monsieur Tronchet has succeeded in giving the place an air of lightness and gaiety, while retaining its picturesque appearance.

The building is designed in two parts. In the first is a dining-hall with a handsome cupola. From this dining-hall rises the grand staircase, quite simple in its lines. At the two extremities of the restaurant, measuring 68 ft. in length, we find a tea-room and a grill-room. The ground



PRÉ CATELAN: GENERAL VIEW.

MONSIEUR TROCHET, ARCHITECT.



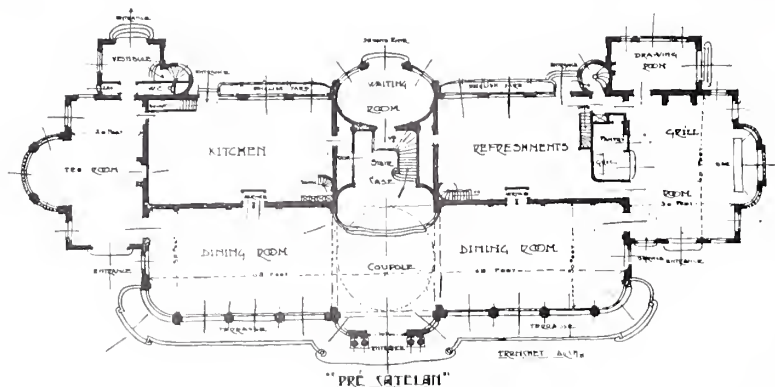
PRÉ CATELAN: THE DAIRY.

floor comprises a kitchen, vestibules, private rooms, &c., &c.

The second building, containing the cow sheds, &c., is long and crescent-shaped, and stands 95 ft. away from the first building. To the left are the stables, a kitchen, and various offices; on the right we find a dairy, model stalls for twenty-four cows, &c.

The restaurant is built entirely of white stone, and, decorated with sober richness, harmonises happily with the surrounding green. The bay windows are large, and it is evident that no trouble has been spared to secure for the visitors the full advantages of the surrounding park. The first floor has been arranged as a terrace, with a railing of hammered iron covered with overhanging nasturtiums and geraniums. The exterior of the cupola forms a rotunda surmounted by a stone balustrade. The tea-room is bright, and handsomely decorated. The grill-room is treated in a fancy Empire style. The designer, Caran d'Arch, has taken his subject from the Panathenæa, which are treated in a very amusing manner.





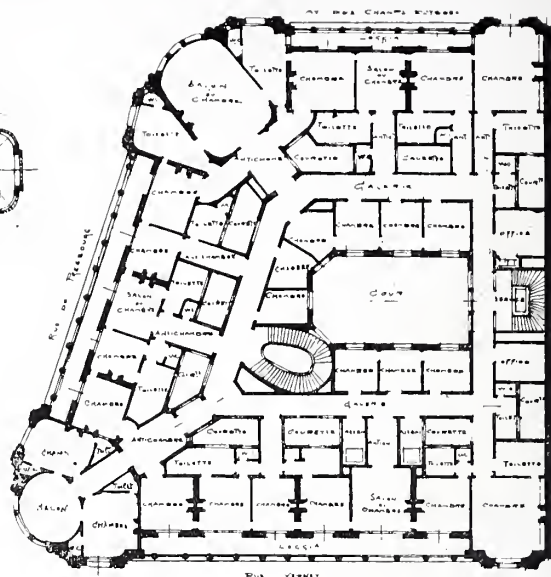
PRÉ CATELAN: PLAN OF THE RESTAURANT.

The farm and outhouses are on freer lines: it is a thoroughly countrified little corner, clean, bright, and charming, and frankly picturesque, recalling in appearance the old Norman manors and English cottages. The lower part is built in rusticated ashlar, with points of black flints, while the upper part is of wood. The roofs, of old flat red and green tiles, placed unevenly, overhang the bays. The windows are separated by white painted mullions, the sills being all decorated with coloured pots, from which hang glycins and geraniums mingling with the Virginia creeper clinging to the walls.

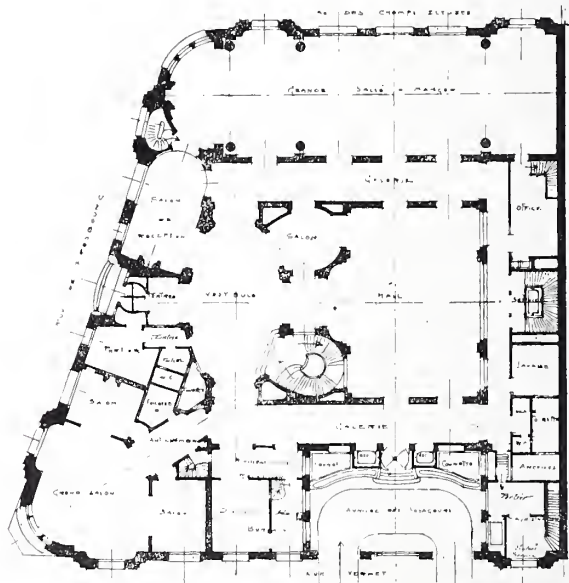
At the end of an avenue are two little pavilions overgrown with creepers. Here and there in the park are thatched shelters, under which tables are placed. Pré Catelan, with its outlying buildings and its park, is certainly the most charming spot in the Bois de Boulogne. It is like a little corner of the Trianon, luxurious and gay, with all the improvements of modern times. The total cost of the buildings amounted to £44,000, not including the laying out of the grounds.

## Block of Flats, No. 25A, Rue Franklin.

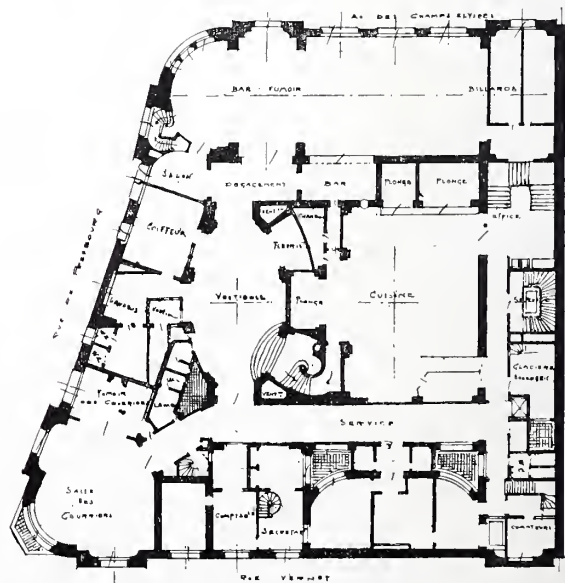
In this building the architects, A. and G. Perret, have succeeded in erecting a ten-storeyed house in which each storey is as high, if not higher, than in ordinary five-storeyed houses. These flats are situated in Rue Franklin, opposite the grounds of the Trocadero and the Champ de Mars. In order to attain the greatest possible height the architects had recourse to an ingenious plan. As the site had a depth of only 43 ft., they put their court in front, which permitted them not only to have a relatively small court, since the street formed one of its sides, but also to make their building very high, as there was no court to be lighted behind. Thanks to this arrangement of having the court in front all the rooms look on to the street. Each storey is composed of a corridor, out of which



An Upper Floor.



Ground Floor.



Sub-Ground Floor.





*Cliché de l'Union Photographique.*

THE HÔTEL ASTORIA, PARIS. GENERAL VIEW  
FROM AVENUE DES CHAMPS ÉLYSÉES.  
M. RIVÈS, ARCHITECT.





FLATS, 83, AVENUE NIEL, PARIS.

A. AND G. PERRET, ARCHITECTS.



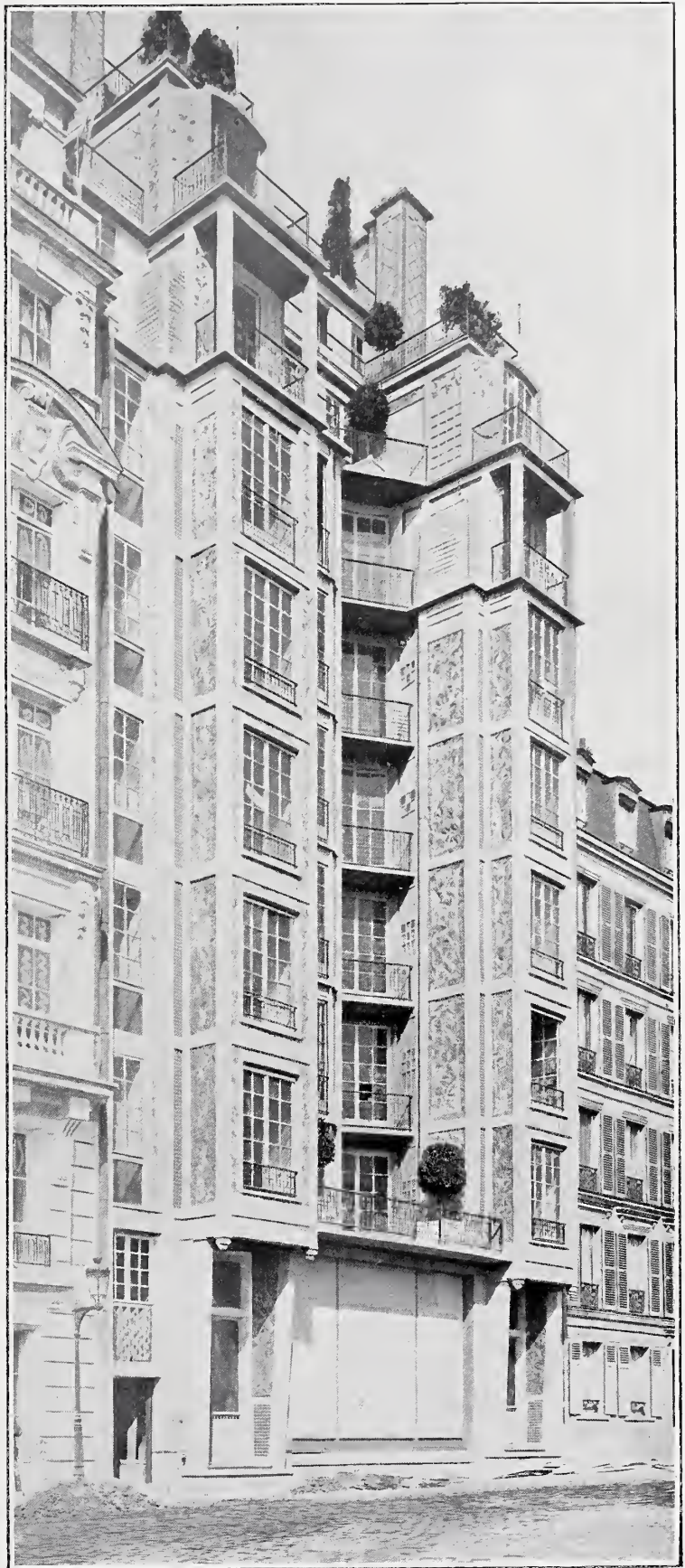
open the dining-room, the drawing-room, and a large bedroom, each of these having a loggia; there are also two other bedrooms and a kitchen. All these rooms overlook the grounds of the Trocadero sloping down to the Seine, beyond which, in the distance, Paris lies stretched out to the gaze. The main staircase, the back staircase, the w.c.'s and the bathrooms are lighted by a small court leading out of a large neighbouring court. The building is heated by steam, and has passenger and service lifts.

On the ground floor the opening formed by the court is covered and made into a large shop, above which is a terrace for the first floor. The two top storeys are carried out to the opposite wall, and have beautiful terraces, from which the view is like a scene from fairyland. On the roof itself is a terrace, from the end of which a particularly fine view is obtained of the whole of Paris and the surrounding country, Rue Franklin being in one of the highest parts of Paris.

There is something worthy of note in the staircase; it is composed of two flights without a frame, and one goes up the whole time between walls; but, owing to its dimensions and to the fact that one of the walls is composed entirely of glass tiles, there is not such a feeling of oppression as one would expect.

The whole building is of reinforced cement, so that structural walls are dispensed with. A few supports, only, uphold the building, and the rooms are divided by thin partitions.

In front the divisions are clearly shown by bold simple lines. The structural part is shown by the cement itself, and the spaces in between are very naturally filled with faience. The railings, the balcony supports, the terraces, loggias, and banisters are of antique copper tubes, and their very simplicity produces a striking effect. These flats are let at a rental of £240 per annum.



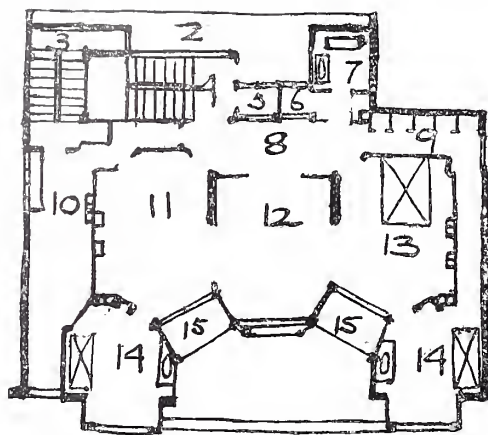
FLATS, RUE FRANKLIN, PARIS.

A. AND G. PERRET, ARCHITECTS.



## Block of Flats in Avenue Niel.

Another block of flats, situated in Avenue Niel and Rue Rennequin, is also the work of Messrs. Perret. It differs completely from the other as far as construction is concerned, being built of freestone; but here again we find a great simplicity in the lines, and the whole of the exterior decoration is formed by the graceful arrangement of the curves. Three bow windows project in front, and a large cornice of wood, where the floor of the fifth storey comes, surmounts all the vertical lines of the lower part of the building. In all there are seven storeys, the two top ones being telescoped.



FLATS, RUE FRANKLIN. SKETCH OF TYPICAL FLOOR PLAN.

1. Neighbouring court. 2. Small light court.
3. Service stairs. 4. Main stairs. 5. Lift. 6. w.c.
7. Bath. 8. Corridor. 9. Cupboards. 10. Kitchen.
11. Dining-room. 12. Drawing-room.
13. Large bedroom. 14. Bedrooms. 15. Balconies.

In Paris, street corners must be either cantwise or rounded, and naturally they are usually designed to as dominating features, and also to form a decorative "motif" at the street corners. Messrs. Perret have constructed a sort of tower at the corner which projects in the form of a corbel with a wide base on the first floor, and is surmounted by little turrets one above the other, the dimensions of which grow less as they rise from storey to storey.

The ground floor is composed of the entrance hall, the concierge's lodge, and six shops, one of which is very large, with a back part. Each storey is divided into two large flats. The flat which is at the corner and along Rue Rennequin contains a large corridor, a dining-room, a small and a large drawing-room, and five bedrooms, one of which overlooks the court. Except this latter all the bedrooms are provided with dressing-rooms. There are besides a back staircase with a kitchen lift, a bathroom, and two w.c.'s, one of which is for the servants. The large drawing-room is in the tower at the corner, and is lighted by three large bays.

The second flat looks on to Avenue Niel. Like the other one it is composed of a corridor, a dining-room, a drawing-room, and four bedrooms, two of which overlook the court; all these bedrooms except one have dressing-rooms. As in the other flat, there are two w.c.'s, a bathroom, kitchen, back staircase, and kitchen lift.

## Hôtel Astoria, Avenue des Champs Élysées.

The Astoria Hotel is in one of the best positions in Paris. It is situated at the corner of the Avenue des Champs Élysées and Rue de Presbourg, with Rue Vernet on a third side, that is to say almost entirely facing the Place de l'Arc de Triomphe. It is the newest hotel in Paris, in fact it is hardly finished, so of course has all the latest improvements, and all its arrangements have been carefully studied.

It is composed of three storeys of cellars, a ground floor, six storeys of bedrooms for visitors, and a seventh storey of bedrooms for the staff.

There are two entrances, one in Rue de Presbourg for pedestrians and people who visit the hotel only for meals or five o'clock tea, and another in Rue Vernet for carriages and residents. Near these two entrances are the various offices: the information office, the manager's office, the cashier's office, the porter's lodge, the reception rooms, the waiting rooms, the writing rooms, the lavatories, the lifts, the parcels lift, &c. A circular vestibule gives access to a large hall arranged as a tea room. Over this hall, which is glazed, is a light court for the upper storeys. The large dining-room runs along the Avenue des Champs Élysées. Along the party wall are the pantries, the back staircases, and all the offices for that floor.

The first basement is reached from the ground floor by a continuation of the grand staircase. We find in this first basement a hairdresser, a florist, drawing-rooms, and cloak-rooms opening out of the vestibule. Under the large dining-saloon is arranged a big grill-room, with bar, smoking-room, and billiard-room at the end. Under the tea-hall is the immense kitchen surrounded by all its offices: freezing-room, scullery, meat store, store cupboard, &c.

The six storeys are reached by a main staircase, a back staircase, two lifts, parcels lift, luggage lift, and pneumatic tubes for the letters. Each floor consists of about thirty rooms for visitors, of which nine overlook the court. These last have no dressing-rooms, and are generally occupied by the servants of visitors staying at the hotel.

Each room or couple of rooms has a dressing-



room, bathroom, and a w.c. Several rooms, notably in the angles of the building, have drawing-rooms with anterooms. Besides this the rooms are arranged in such a way that several can be joined and let as a suite. All the offices, the telephone, pantries, parcels lifts, servants' rooms, &c., are along the party wall. In order to light and ventilate the bathrooms, the w.c.'s, the dressing-rooms, and the corridor of each floor, the architect, M. Rives, has had recourse to a clever device—a series of little courts parallel to the outer streets are arranged all round the inside of the building. The exterior elevations are of freestone, while the structure is of steel. The steel walls of the little courts are covered with white porcelain.

The whole of the building is heated by steam, and each dressing-room has hot and cold water and electric light, and each bedroom has an opening for the vacuum cleaner, and a telephone.

One feels, on studying the Astoria Hotel, that all the care of the architect has been expended on the interior of the building, which is beautifully arranged, to the detriment of the façade, which, although handsome, is lacking in graceful architectural lines. The whole cost of construction, not including the interior decoration and furnishing, amounted to a little over £100,000. The ground was bought for £68 a square metre.

JACQUES ROEDERER.

ROB. MALLET STEVENS.



ENGLISH CHAPEL, ST. RAPHAEL. INTERIOR.

NICHOLSON AND CORLETTE, ARCHITECTS.



The Practical Exemplar of Architecture—XXI.

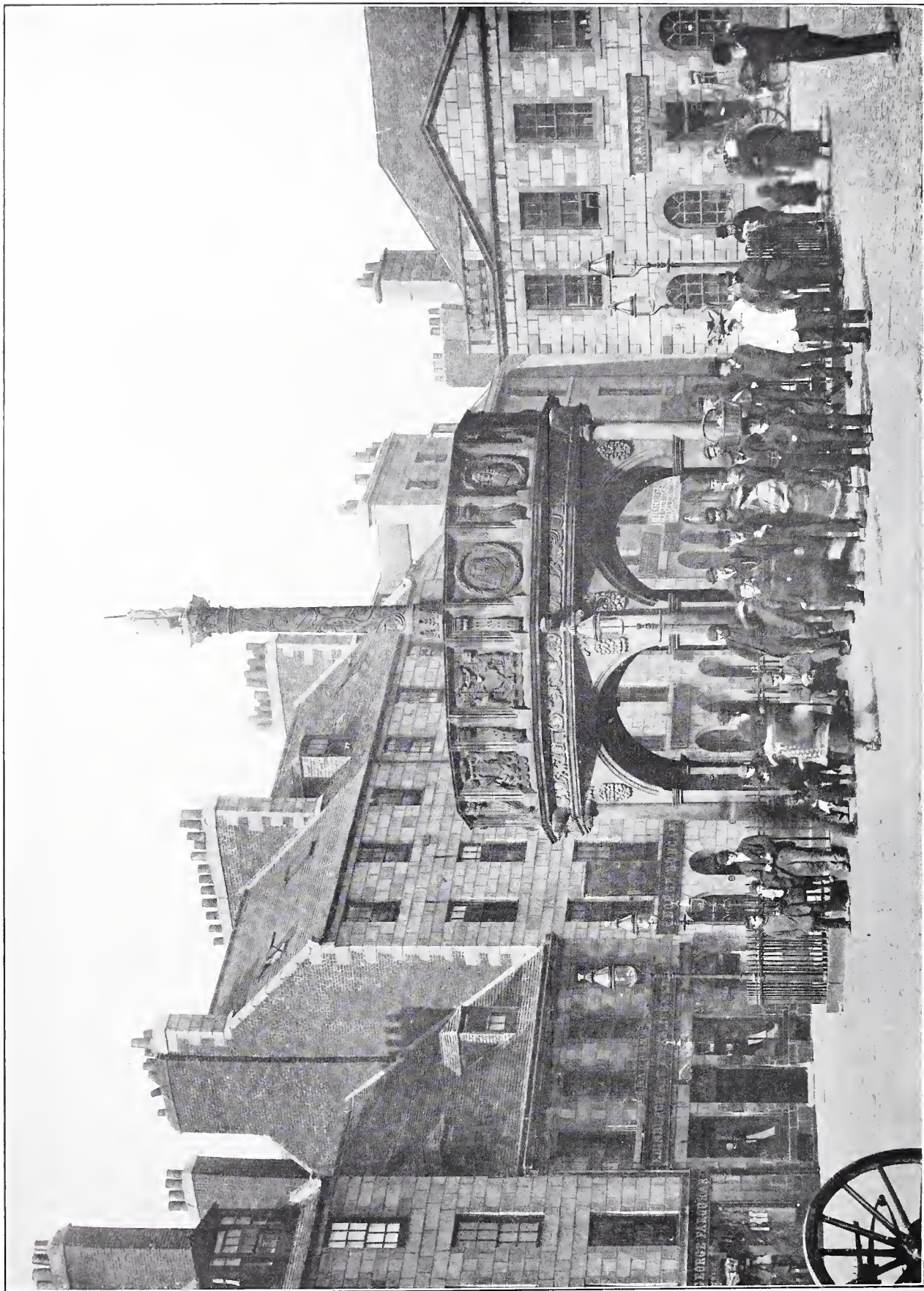


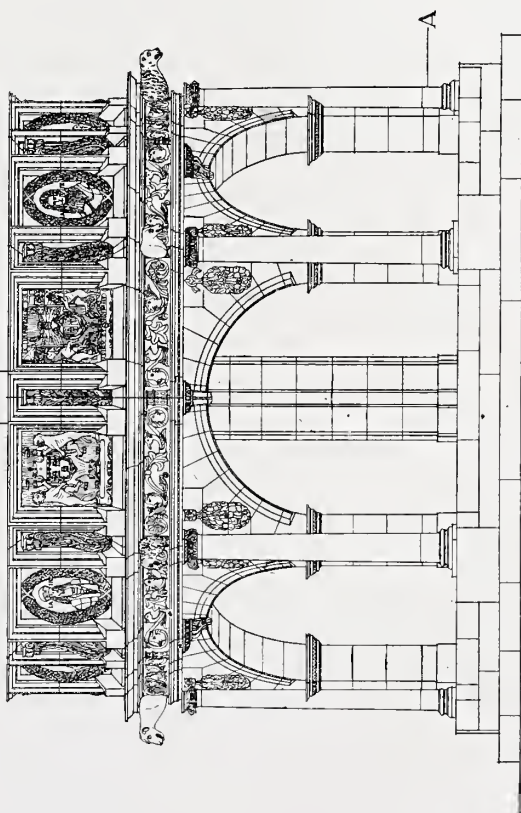
Photo: Valentine.

THE MARKET CROSS, ABERDEEN.

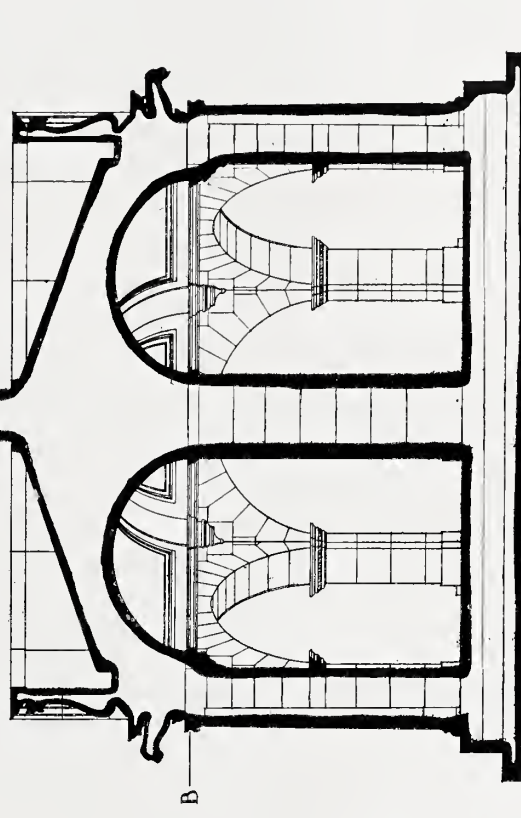


# THE MARKET CROSS. ABERDEEN.

BUILT BY JOHN MONTGOMERIE.  
MASON IN 1636



WEST ELEVATION.



SECTION THROUGH AB ON PLAN.



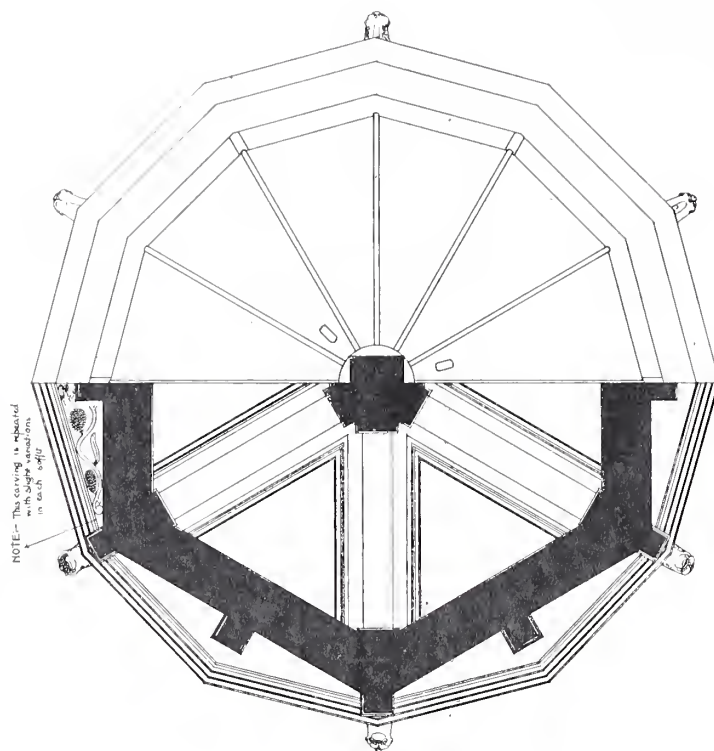
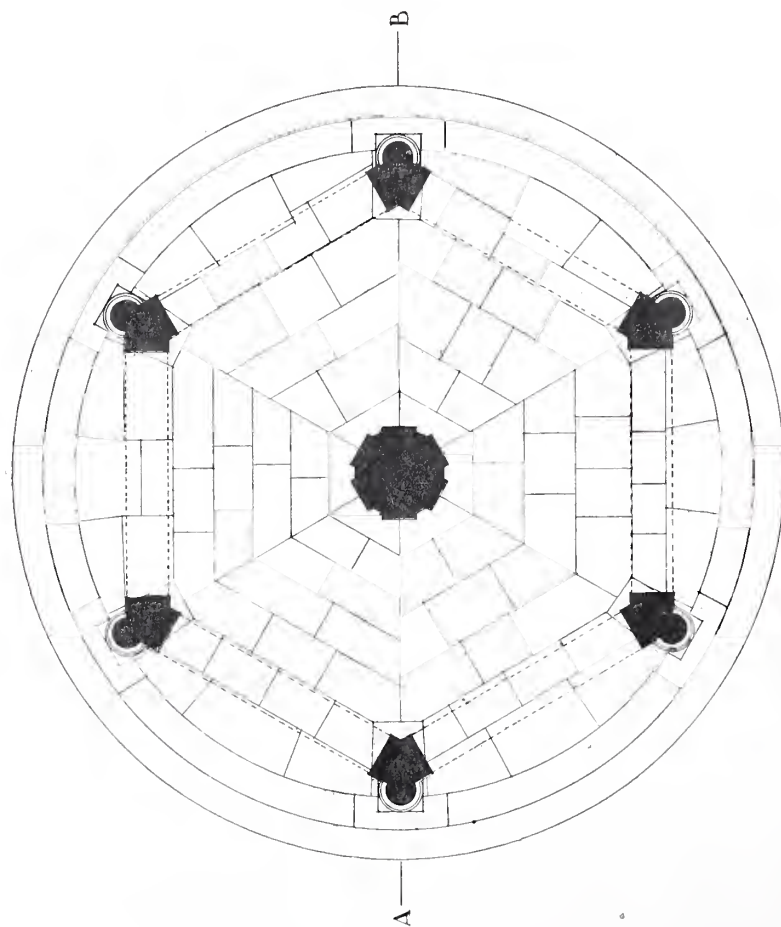
SCALE IN FEET

*J. Murray Easton  
Measured & Drawn 1842*

MEASURED AND DRAWN BY J. MURRAY EASTON.



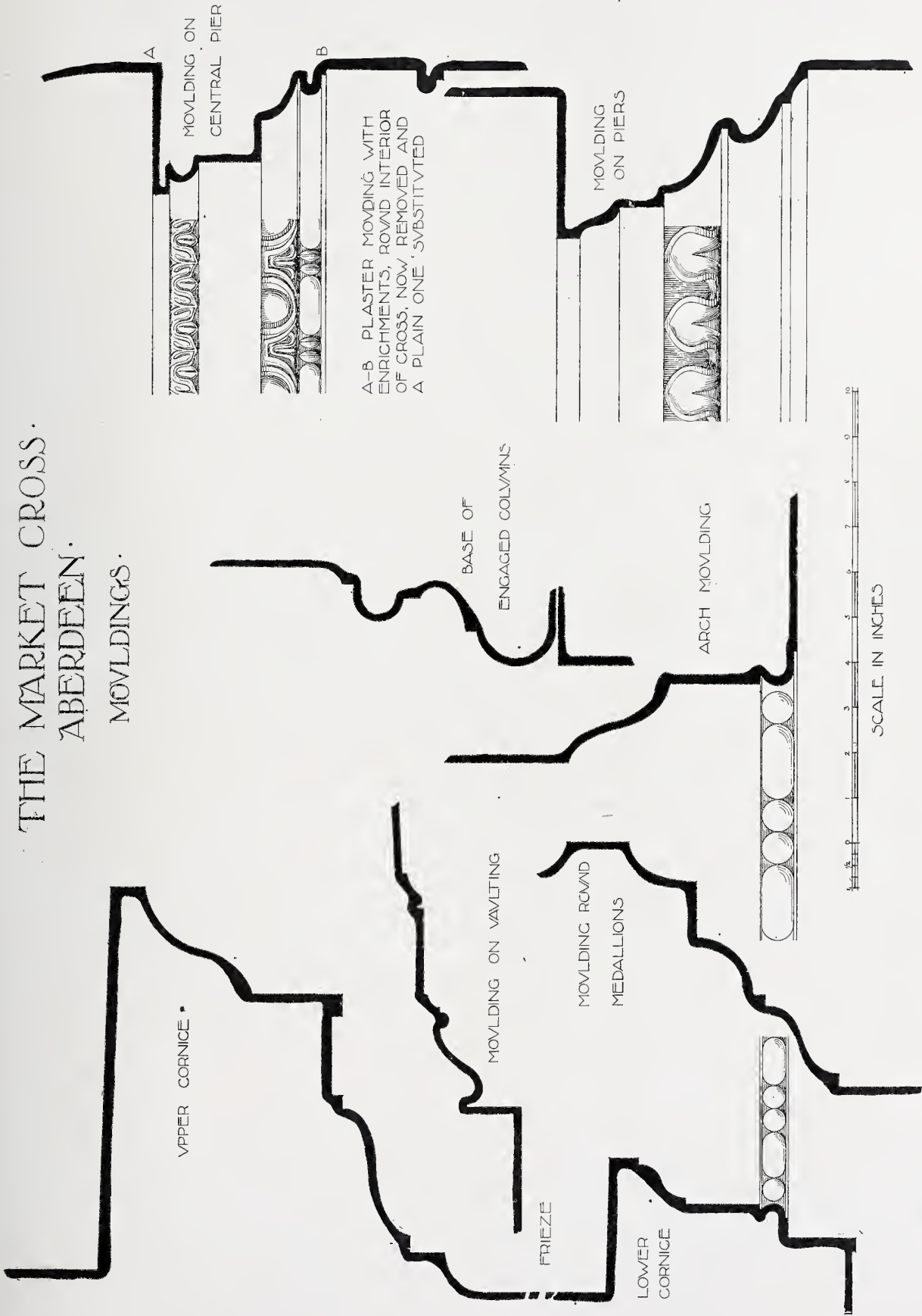
THE MARKET CROSS.  
ABERDEEN.



NOTE.—This carving is repeated  
on each side of the  
in each side.



THE MARKET CROSS.  
ABERDEEN.  
MOULDINGS.

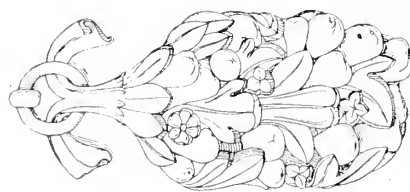


MEASURED AND DRAWN BY J. MURRAY EASTON.

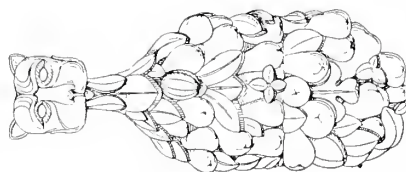


# THE MARKET CROSS, ABERDEEN.

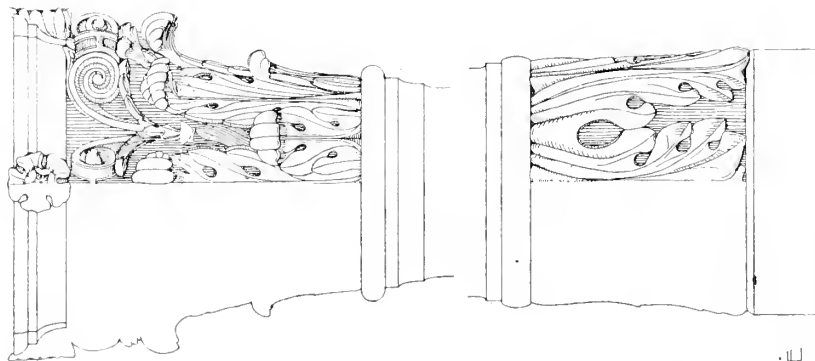
## DETAILS OF CARVING



SWAG ON EAST SIDE



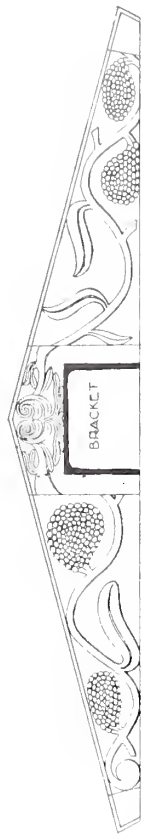
SWAG ON WEST SIDE



CAPITAL AND BASE  
OF CENTRAL COLUMN.



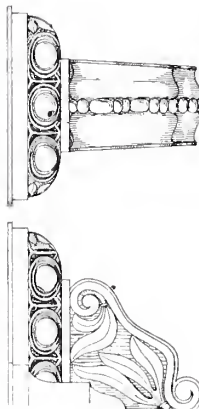
MEASURED AND DRAWN BY J. MURRAY EASTON.



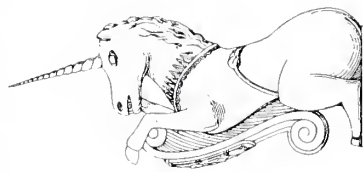
CARVING ON PROJECTION OVER ARCH  
SCALE  $1\frac{1}{2}$ " TO 1'



FRIEZE ROUND CROSS SCALE  $1\frac{1}{2}$ " TO 1'



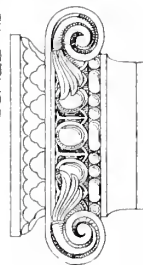
SIDE ELEVATION · FRONT ELEVATION  
KEYSTONE OF ARCH  
FORMING BRACKET



UNICORN IN MARBLE  
ON CENTRAL COLUMN  
SCALE  $1\frac{1}{2}$ " TO 1'



GARGOYLES ON WEST SIDE  
SCALE  $1\frac{1}{2}$ " TO 1'

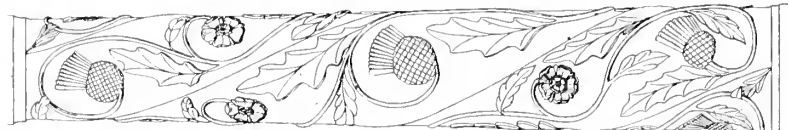


FRONT ELEVATION



SIDE ELEVATION

CAP AND BASE OF ENGAGED COLUMN



CENTRAL COLUMN  
SHOWING CARVING  
SCALE  $1\frac{1}{2}$ " TO 1'

12 INCHES

SCALE  
IN  
FEET.

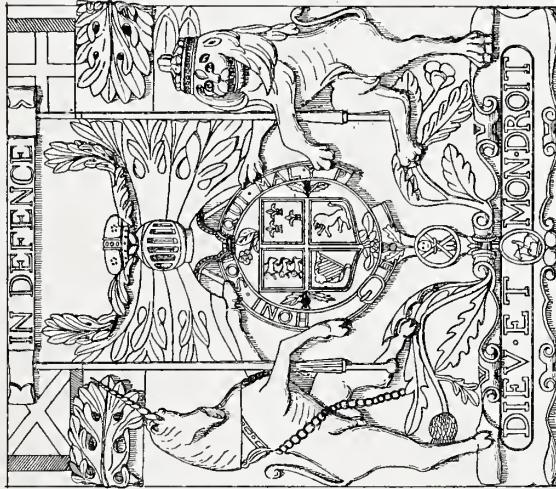
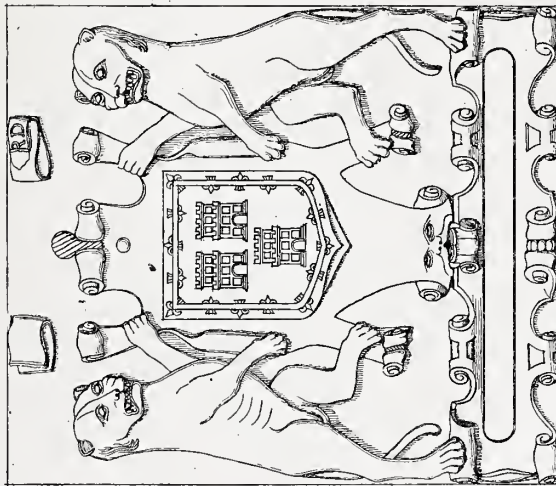
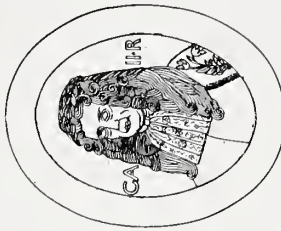
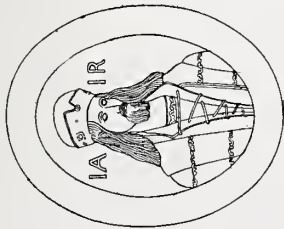
6 FEET

J. Murray Easton  
Measured & Drawn, 1907



THE MARKET CROSS.  
ABERDEEN.

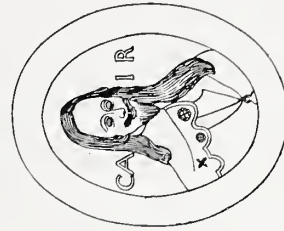
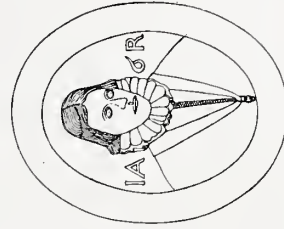
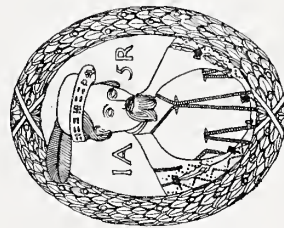
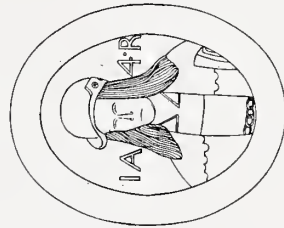
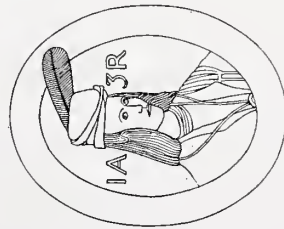
MEDALLIONS OF  
SCOTTISH SOVEREIGNS.



ARMS OF BON-ACCORD.

ARMS OF SCOTLAND.

SCALE 1/4 FULL SIZE.



SCALE IN FEET

MEASURED AND DRAWN BY J. MURRAY EASTON.

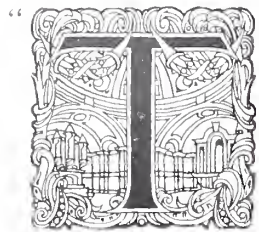
J. Murray Easton  
Measured & Drawn



# Books.

## THE ART OF LANDSCAPE GARDENING.

*The Art of Landscape Gardening.* By Humphry Repton, Esq. Edited by John Nolen, A.M., Member of the American Society of Landscape Architects. pp. xxiii, 252. 22 plates. 28 other illustrations. 9½ in. by 6 in. 12s. 6d. nett. London: Archibald Constable & Co., Ltd.



HIS is the first volume of a series of classics in landscape architecture which has been undertaken at the suggestion and with the co-operation of the American Society of Landscape Architects." So runs the publishers' announcement, and it is one which we cordially welcome. A better start could not have been made than with Humphry Repton. Not only was he the sanest and most successful of his school, but he had the gift of writing ably.

Coming as he did after Capability Brown's orgies of destruction of formal gardens, Repton had the wit to see Brown's extravagances. He would have nothing to do with the Brown shibboleth, that "nature abhors a straight line," and though we believe the theory and practice of landscape gardening, as Brown and Repton understood it, to be based on false artistic premises, Repton's presentment of his case is attractive and reasonable.

It should be remembered, however, that the whole social atmosphere has been changed since Repton gardened and wrote. We do not now regard labourers and their cottages as "requisites of grandeur." We do not approach the decoration of the church "so that it shall in some degree correspond with that of the mansion." Repton and his class were hypnotised by "propuppy, propuppy, propuppy." His snobbishness is so unaffected, so colossal, as to be robbed of offence. The hillsides must be tortured and tricked to give the sense of vast extent; "all objects of mere convenience and comfort, if incapable of being made ornamental, or of becoming parts of the general scenery, must be removed or concealed." We must, in fact, play a huge game of hide and seek with nature and with our neighbours.

Assuming the propriety of this, assuming that the whole business of wrapping up bad art in sham

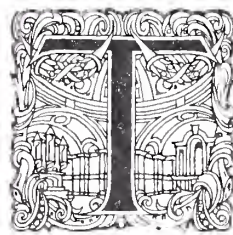
nature is not an expensive futility, it must be conceded that Repton was a master of his work. His "before and after" illustrations, one imposed on the other—"slides," as he calls them—show his wonderful judgment in marshalling woods and streams, transforming skylines, and playing with levels.

Architecture is for him a branch of landscape gardening which he was obliged to take up so that the whole thing could be done properly. Gothic and Grecian are weighed in the balance in the light of their suitability to match ragged or tidy trees.

Amongst much that strikes one as redolent of an archaic snobbishness there is a mass of sound common sense. We wish every success to this new series, which is delightfully printed from old type, and congratulate the American Society on their praiseworthy venture.

## THE SORTING OF KNOWLEDGE.

*Index to Archæological Papers, 1665—1890.* Edited by George Laurence Gomme. 8¾ in. by 5½ in. pp. xi, 910. 25s. nett. London: Published under the direction of the Congress of Archæological Societies in union with the Society of Antiquaries by Archibald Constable & Co., Ltd., Orange Street, Leicester Square.



THE nineteenth century was so busy grinding knowledge out of the mill of mental industry that it had little time or inclination to organise its output. The Panizzis and the Macaulays showed the way, but it seems likely that the present century will see a very marked increase in the classification and organisation of knowledge.

The librarian is abroad in the land, and with him the maker of indexes. It is impossible to accord too great praise to Mr. G. Laurence Gomme's monumental work. Since 1890 the Archæological Congress has issued yearly (it is now edited by Mr. Bernard Gomme) an admirable index of the year's output, and the volume under review completes the student's armoury. About ninety sets of "Proceedings" have been indexed, and there are roughly 17,000 entries. The value



of the book to the architect is great. Take for example George Edmund Street. He is indexed as the author of eleven papers appearing in eight different publications. Without this index it would have been the labour of weeks to trace them all.

In the current annual indexes there is a subject index as well as the main index under authors' names. Mr. Gomme regrets that he could not include a subject index in the present volume, and we must admit that the omission militates against its full usefulness, but for what we have received we are very thankful. Mr. W. B. Gerish in a letter to the press has urged the importance of adding an index of places as well as of subjects, and has generously offered to prepare it. We trust his offer will be accepted.

A final counsel of perfection is a volume which shall merge in one alphabet Mr. Gomme's volume 1665—1890, the annual indexes from 1891 to the date of the new edition (say 1910, or whenever it can be published), and subject and place indexes of the whole period. The student of archæology and architecture would then have a complete and perfect storehouse of reference.

We hope it is not too much to ask? In the meantime we again express our gratitude to Mr. Gomme, not forgetting Mrs. Gomme's share in the good work.

#### DIANA OF THE EPHESIANS.

*Greek Buildings represented by fragments in the British Museum: 1. Diana's Temple at Ephesus. By W. R. Lethaby. 9½ in. by 6 in. pp. 36. Illustrations 29. 2s. nett. London: B. T. Batsford, 94, High Holborn.*



PROFESSOR LETHABY in architectural criticism is like Kipling's native officer in polo, he plays like a lambent flame over the ground. One never knows where he will break out next. He ranges from Constantinople to Westminster with something more than mere facility, and now brings us up standing at Ephesus. To all the problems which he touches he brings a fresh mind and an illuminating faculty of criticism. The study of classical architecture for its own sake has been of late years somewhat neglected by English architects—we think unfortunately—and it may be hoped that Mr. Lethaby's work on the fragments at the British Museum may stimulate others to labour on the same lines. The monograph on the Artemision appears to be the first of a series, and we trust that others on the Mausoleum of Hali-

carnassus and the temple of Priene will follow. Shortly stated the effect of Mr. Lethaby's examination of the Museum fragments is to vindicate the theory of Wood, who discovered the site, as against the later restoration of the late Dr. Murray. The illustration of the portico, according to Murray, is reproduced from the Museum Catalogue, and his setting of the sculptured drums on the square sculptured bases, never very convincing, is sufficiently demolished by Mr. Lethaby. Comparative sketches of the Lethaby and Murray restorations (flank view) make it difficult to understand how Dr. Murray, with his brilliant knowledge of Greek architecture, could have escaped the solution which now seems fairly obvious. The Murray scheme, moreover, made it necessary to assume that steps only occurred at the ends, as in Roman and Etruscan examples, instead of on all four sides as in ordinary Greek fashion. This assumption made it necessary to ignore the result of Wood's excavations, which have, in the main, been confirmed by the Austrian Survey of 1906, for the excellent work of which there is nothing but praise. Mr. Lethaby's second main criticism of Dr. Murray relates to the order. His acute comparison of the entablatures of Ephesus and Priene seems clearly to establish the absence of a frieze from the former as from the latter. At the Museum a frieze has been assumed also for the Mausoleum, but there seems no doubt that both there and at Ephesus "the entablature was of the traditional Ionian form which Choisy calls 'the Architrave Order.'"

These and other interesting conclusions, to which we have no space to refer, are the outcome of a simple questioning of the facts and fragments as we know them, without reliance on preconceived ideas. People who have cut their teeth on Vitruvius are apt to assume plinths and friezes as essential, and to put them in whether the known facts square with them or not. There is no reason to suppose that Greek architecture was so neatly standardised. It was probably comparatively free. Mr. Lethaby adds an interesting note on the architects of both the Old and New Temples, though he deals only with the architecture of the latter. We cannot help feeling that he must desperately disapprove of the architect *quâ* architect being so prominent a personage, even though, as in the case of one Demetrius, he was but a slave. However, "Great is Diana of the Ephesians," and to have been her architect and slave (*servus Dianae*) was doubtless at least as clement a destiny as that of the architect of to-day.

We hope Mr. Lethaby's monograph will be read as widely as it deserves. It is a valuable contribution to a subject of enduring interest.



**CHESTER PLATE.**

*Church Plate of the City of Chester.* By T. Stanley Ball. 10½ in. by 7½ in. pp. xvi, 158. Illustrations 12. 10s. 6d. nett. London: Sherratt & Hughes, 60, Chandos Street, W.C.

CHESTER has some right to complain that of the 150 (approximately) pieces of pre-Reformation plate in England, not one is to be found there. The Civil War raged round the city with peculiar violence, and it is notable that the survival of Elizabethan and seventeenth-century plate is so large as it is.

Mr. Ball may be congratulated on the zeal with which he has illustrated and the patient accuracy with which he has described what remains. We could wish, however, that instead of devoting so much space to general archaeological data relating to Chester and her churches, he had kept simply to the question of church plate. Had he done so, he could almost have included the plate of the whole county in a volume of the same compass.

The Chalice of St. Michael's (1635) is a beautiful example, but of the St. Peter's Chalice (1713) it can fairly be said, as of most eighteenth-century communion cups, that its ugliness is only exceeded by its unsuitability for its purpose. There is a certain dogged faithfulness in the accurate description of plate as late as 1903, and doubtless the antiquaries of three centuries ahead will be grateful. For ourselves, the efforts of the ecclesiastical silversmith of commerce are not very alluring.

**KENTISH HIGHWAYS.**

*Highways and Byways in Kent.* By Walter Jerrold: with illustrations by Hugh Thomson. 8 in. by 5 in. pp. xix, 447. Illustrations, 156; one map. Price, 6s. London: Macmillan & Co., Ltd., St. Martin's Street, Leicester Square.

It must be difficult to strike the *juste milieu* in a book which is half a guide book and half a county history.

The "Highways and Byways" books attempt this combination, and the series taken as a whole achieves success. We cannot, however, say that the Kent volume is one of the best. Mr. Hugh Thomson's drawings are as delightful as ever. They are faithful without being unduly detailed, and form a charming running commentary to the text. Mr. Walter Jerrold's letterpress, however, lays itself open to some criticism. The comic archaeology of Mr. Simpkinson in "The Spectre of Tappington," is quoted as an admirable bit of fooling, but it might with equal fairness be recited as against Mr. Walter Jerrold.

He quotes "Rare Ben Johnson" with unctuous righteousness directed against misquoters innumerable (we suppose because the Abbey epitaph is sometimes incorrectly given as "O rare Ben Jonson"), but he makes perfect nonsense of Mr. Kipling's line about the "Nine and sixty ways of constructing tribal lays," by completing it "*Not a single one of them is right.*" Thomas Cromwell is referred to as the "Hammer of the Monasteries," surely a too literal translation of "Malleus Monachorum." Mr. Jerrold sets out with picturesque details the story of Wat Tyler and his interview with King Richard, when the killing of Wat by Lord Mayor Walworth led to "a lasting memorial of the event in the adding of the dagger to the arms of the City of London."

We had supposed this futile legend to be long since dead and buried. The "dagger" is not a dagger at all, but St. Paul's sword, and the sword was a charge on the City Shield long before Wat Tyler's rebellion received its quietus.

Barring such defects as these, however, the book is readable, and the mass of allusions to local history and traditions indicate the expenditure of much industry.

**BELLINI.**

*Giovanni Bellini.* By George Hay. Illustrated by eight reproductions in colour. "Masterpieces in Colour" Series. 8 in. by 6 in. pp. 80. Price, 1s. 6d. nett. London: T. C. & E. C. Jack, 16, Henrietta Street, Covent Garden.

WE think this volume of the "Masterpieces in Colour" series is probably the best so far published. Mr. Hay's little monograph is informing and sympathetic. He shows us Gian Bellini almost untouched by the paganism of the Renaissance, looking, with the Venetian love of colour and pomp, on Christianity as the supreme pageant of which the crowning feature must be the apotheosis of the Divine Mother. The "Doge Loredano" is of course one of the colour plates, and despite his appearance on countless almanacs, reproduced in every sort of way—good, bad, and indifferent—it is a portrait of which one never tires, which strikes always with a new sense of completeness and power. The reproductions are quite admirable, and escape that impression of heaviness from which some earlier volumes of the series were not free. The print is delightfully clear, and altogether the series forms an attractive little art library for those who are not worried about the scientific side of art criticism. We trust it will extend over a wide field of choice.

**LEONARDO.**

*The Thoughts of Leonardo da Vinci, as recorded in his "Note-Books."* Arranged and rendered into English by Edward McCurdy. 6¾ in. by 4½ in. pp. xvi, 108, with portrait of Leonardo, drawn by himself. Price, 2s. 6d. nett. London: Duckworth & Co., 3, Henrietta Street, Covent Garden.

THE makers of "elegant extracts" have little opportunity for their skill with most books from the pens of artists, but Leonardo was as much philosopher as painter, and a handy little book like this sums up in convenient form his apophthegms on life and art. Mr. McCurdy says well that Leonardo's name "has come to serve as an almost complete embodiment of the Spirit of the Renaissance." His recipes for picture-making, "The way to represent a battle," "Of a deluge," &c., are notable and dramatic exercises in description.

Though Leonardo worked as architect to Ludovic Sforza and Cesar Borgia, his dicta on art cover painting and sculpture only (at least in this volume, which is compiled from Mr. McCurdy's larger work). Sometimes his zeal as a phrase-maker carries him a little out of our reach of understanding. "In art we may be said to be grandsons unto God."

We think Mr. McCurdy might with advantage have annotated this cryptic utterance, but we forbear to criticise it, bearing in mind Leonardo's own maxim, apparently invented to confound the reviewer: "You do ill if you praise, but worse if you censure, what you do not rightly understand."

**BARTOLOZZI.**

*Francesco Bartolozzi, R.A. A Biographical Essay,* by J. T. Herbert Baily, with a Catalogue of the principal Prints, and a six years' record of Auction Prices. "Connoisseur" extra number. 11¾ in. by 8¾ in. pp. xlix, 82. Colour plates 22, other illustrations 77. Paper covers, 5s.; Cloth, 7s. 6d. London: Otto Ltd., Carmelite House, E.C.

ALTOGETHER apart from the exquisite skill of Bartolozzi as an engraver, his name must always be a notable one in the annals of art, for he made fine art popular in England, and won official recognition for engraving by securing the title of Royal Academician. Mr. Baily and the *Connoisseur* have done well in producing this handsome and inexpensive volume, for the collectors of prints are legion. Mr. Tuer's two volumes



on Bartolozzi were published twenty-five years ago, and discriminate collecting is much helped by a convenient source of information.

It is an odd trick in the fortunes of art that both Bartolozzi and his friend Cipriani, whose pictures he chiefly engraved, should have studied at Florence under English masters. Both found their chief inspiration in the delicate sentimental classicism which represented to the eighteenth century the rather spent force of the Renaissance.

Bartolozzi's choice of subjects and his miraculous delicacy of technique work up together to the apogee of prettiness. When he engraved a Reynolds portrait he imparted to it a quality quite his own, and if it was not quite Reynolds it was something which Sir Joshua himself recognised as having a separate and marked artistic value. Mr. Baily, in his biographical sketch, holds the balance neatly between anecdotic material, and criticism of the artist *qua* artist. He has no new evidence to bring to clear up the mystery of Bartolozzi's relations with his wife, but we rather welcome this enforced omission. What was needed, an estimate of Bartolozzi as engraver, Mr. Baily has furnished, and the lists, &c., are full and valuable. Stories, more or less unseemly, about matrimonial squabbles, are superfluous in 1908, and may well be left in the limbo of forgotten things.

### ITALIAN MAJOLICA.

*A History and Description of Italian Majolica.* By M. L. Solon, with a preface by William Burton, F.C.S. With twenty-four coloured plates and numerous illustrations in black and white. 7 in. by 10 in. pp. ix, 208. Limited Edition of 750 copies. 42s. nett. London: Cassell & Co., Ltd., La Belle Sauvage, Ludgate Hill.

It is a pity that a publisher, when he has a really good book to put before the public, should find it necessary to send it forth into the world in a wrapper covered with eulogistic platitudes concerning the author. Before we open the volume we are told that its writer sits aloft on a little pedestal and views the world of majolica from a lofty eminence. Surely it is for the reader to determine whether this be so or not? After a perusal of "A History and Description of Italian Majolica," however, we are obliged to endorse the opinion of the publisher as to the value of the book.

This is not the first time that Mr. Solon has written for our use on the subject of pottery. His series of papers on minor matters connected with the art were collected and published under the title of "Pottery Worship" in 1898, and in 1903 two other volumes appeared, one on English Porcelain and the other on Old French Faience; so that the present book does not come to us as the work of a stranger. Moreover the author has worked with his own hands, and thus supplements the knowledge which comes by reading with that only to be obtained in the arena of actual craftsmanship. In addition to these excellent qualifications we find in the book before us ample evidence that his enthusiasm is kept in bounds by sober judgment, absolutely refusing to be led away from the path of certainty by the superior attraction of examples of doubtful origin.

The subject of which the author treats is one of acknowledged difficulty. There is no one fountain head to which the methods of Deruta, Faenza, Castel-Durante, and a hundred other factories may be traced; where documentary evidence exists in old treatises and contracts it is rarely possible to collate with them the actual examples to which they refer; and we all of us know to our cost that pottery is brittle stuff

and apt to break when dropped on a marble or stone floor. These are the difficulties which dog the steps of the historian, and prevent his giving us a treatise which would leave nothing more to be desired. In this history of Italian majolica we have placed before us all that is known of the subject at the present moment, and in a manner which is to be highly commended. The first fifty-six pages are devoted to an introduction in which in a condensed—we should like to say, almost "tabloid"—form the general outline of the progress of the art is traced. The following pages deal more in detail with the rise of the different pot-works in the various towns of Italy, and at the end of each section there is a bibliography which suffices for the needs of any who would pursue the matter further. At the end of the volume the author gives a list of the marks (with facsimile reproductions) of the several makers and factories, which should render it an easy task for collectors to settle the provenance of such examples as may come into their hands.

For the amateur, the art lover who admires this class of pottery without knowing anything of its history or manufacture, the volume presents another attraction in its illustrations. We cannot bestow too great praise on the excellence of the coloured reproductions, which are only to be surpassed by the objects themselves; and we are glad to note that the majority of the subjects have been selected from the British and Victoria and Albert Museums. In many works of this kind the author selects his examples from collections in all parts of the world, so that the student is disheartened at the outset and despairs of being in a position to test his knowledge by contact with genuine pieces of majolica. With this book in his hand (it is too large for his pocket) he has but to visit the national repositories of art to see the originals of the plates and many others which doubtless for want of space are not to be found in the volume.

On only one point do we join issue with the author. Speaking of the Andrioli family he tells us that "they chose the avocation of pottery painting because a nobleman could do so without derogation" (p. 119). This statement is calculated to give a false impression as to the status of craftsmen in Italy during the Middle Ages. It should be remembered that the Italian cities were comparatively close together, and in many districts the soil was quite incapable of producing crops. Agricultural prosperity, as it was understood in Mediæval England and France, was therefore unknown, and no noble in his senses would try to raise a supply of provender which might support the forces of his enemy when the next war broke out. The Signori who of old time had maintained their power by force of arms within the strongest fortresses that the ingenuity of the day could devise were obliged to seek some other source of wealth. This was only to be found in commerce. We ask what were the seven *Arti Maggiori* of Florence but guilds formed by men engaged in commerce and manufactures? The seven Greater Guilds were the *Arte della Calimala*, the workers of foreign cloth, the money-changers, the doctors and apothecaries, the fur-traders, the notaries, the silk merchants, and the wool merchants. Why, the three golden balls which are so familiar a sign over the pawnbrokers' shops are but the survival of the arms of the Medici family, whose shield was charged with six *palle*. And if we turn to Genoa we may see one of the nobles arraigned before a tribunal to show cause why, having adopted the calling of a painter, he should not be deprived of his rank. One of the questions put to him was: "Do you mean to pretend that this profession of yours is more noble than that of the silk merchant, the cloth merchant, and the tradesman?"<sup>1</sup>

<sup>1</sup> "Volete voi dunque pretendere, che sii la professione vostra di gran lunga più nobile di quella della seta, della lana o del trafficare, che dalle leggi istessi sono a nobili permesse?" See Soprani, "Le Vite de' Pittori, Scoltori ed Architetti Genovesi," 1674, p. 110.



## DECORATIVE HERALDRY.

*Decorative Heraldry: A Practical Handbook of its Artistic Treatment.* By G. W. Eve. 7 $\frac{3}{4}$  in. by 5 in. pp. xvi, 248. Illustrations 183. 6s. nett. London: George Bell & Sons, Portugal Street, Lincoln's Inn Fields.

MR. EVE'S heraldic activities just now are considerable. We recently reviewed (not entirely to Mr. Eve's satisfaction) his "Heraldry as Art," and we now have to welcome a new edition of his smaller and earlier book. It calls the less for

criticism as it is a descriptive account of the development and history of heraldry rather than a didactic essay on the right modern treatment of the art. The volume includes a glossary of heraldic terms, and is altogether a convenient and informing handbook. We are glad to note Mr. Eve's tribute to Mr. Everard Green, F.S.A., who both from his official position as *Rouge Dragon* at the College of Arms and from his happy combination of taste and erudition has done much, we may say more than anyone else, to raise official heraldry from the slough into which it had fallen.

## Correspondence.

## IONA.

TO THE EDITOR OF "THE ARCHITECTURAL REVIEW."

SIR,—There are, I think, very sufficient answers to Mr. Honeyman's contentions quoted or reproduced by Mr. Lucas in his letter—so far as these amount to a defence of the work done at Iona.

It appears, however, that there is, for the present, no danger of further so-called "restoration" there; and since, in view of Mr. Honeyman's most sad loss of sight, one would be loath to cause him trouble or annoyance, if this can be avoided, I do not propose to ask for space to go into the questions raised, or to draw attention to points not dealt with in the short, temperate, and just criticism of your note in the February number of THE ARCHITECTURAL REVIEW, unless further dis-

cussion or defence of what has been done should make this necessary.

ARTHUR C. CHAMPNEYS.

Hampstead.

MONOGRAPHS ON GREAT MASTERS  
IN ARCHITECTURE.

TO THE EDITOR OF "THE ARCHITECTURAL REVIEW."

SIR,—We note in the current number of your REVIEW—"We regret there is no monograph written on 'Wren.'"

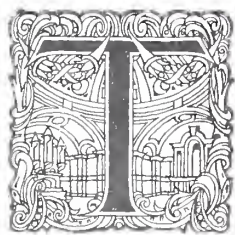
We beg to inform you that the next volume in our "Red Series," which we hope to publish this spring, will be on "Sir Christopher Wren," by Miss Lena Milman.

DUCKWORTH & CO.

Henrietta Street,  
Covent Garden.

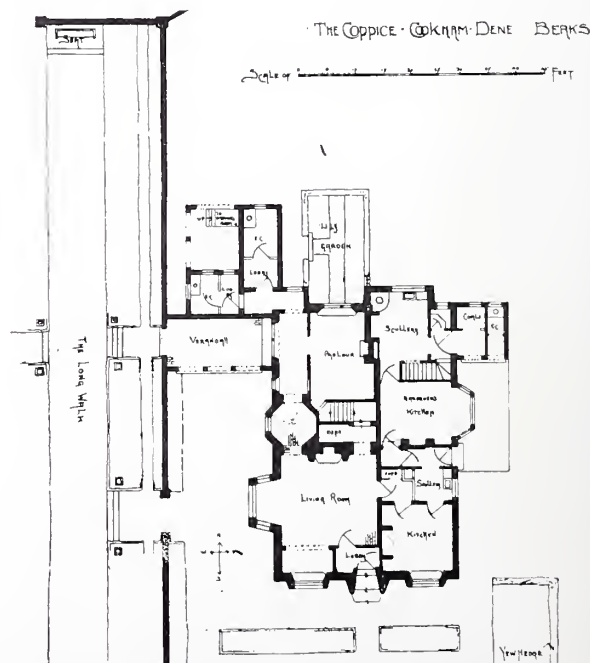
## The Coppice, Cookham Dene.

T. H. Lyon, Architect.



HIS cottage, standing on the brow of Winter Hill, Cookham Dene, was designed by T. Henry Lyon. It is built of local brick overlaid with fine-finished rough-cast. Old red tiles have been used, to-

gether with new red tiles, to form the roof. The dining-room and passage are paved with 8 in. by 2 in. specially-made red bricks, whilst the verandah is paved with blue Staffordshire paving tiles. Small bricks and tiles are used for the main garden walls, and flints and pebbles for the lower garden wall. The whole of the contract was carried out by Cooper Bros., of Maidenhead.







View from the Lawn.



The Entrance Front.

THE COPPICE, COOKHAM DENE, BERKS.

T. H. LYON, ARCHITECT.





The Verandah



The Living-room.

THE COPPICE, COOKHAM DENE, BERKS.

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NO. 138.





*Photo: Arch. Review Photo Bureau.*

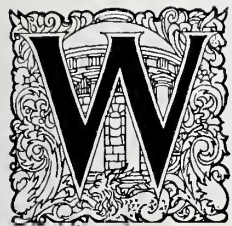
ENTRANCE VESTIBULE.

FLATS IN BERKELEY SQUARE, WESTMINSTER.

FRANK T. VERITY, ARCHITECT.

See page 286.

# Iona Cathedral Again.



WE make no apology for supplementing Mr. A. C. Champneys' letter on Iona by an editorial note. We set out plainly in our February issue the distressing bungling of the choir "restoration," but little expected that the friends

of architectural decency would so soon have to be rallied to a new campaign of protest. In February we wrote temperately (by many it was thought too temperately) on mistakes which have been made, on mischief which has been done.

It is difficult to approach the new follies which are contemplated with feelings untouched by anger, but we recognise that we have to deal with motives (in themselves to be admired) which are driving worthy people to disastrous ends.

When the proposed rebuilding of Holyrood Chapel, with funds left by the late Lord Leven and Melville, was abandoned by the advice of Mr. Lethaby, Lord Rosebery discovered in this wise course an outrage to Scotland. His letter to the *Times* newspaper was a modern variant of the fiery cross, and the heather was ablaze.

In effect it was a confession that Scotsmen (like Englishmen) have been in the past too little mindful of their ancient monuments, of which many have gone to hopeless ruin for lack of timely repair. It may be hoped, though we are sick of hoping, that his eloquence may have roused the young Scots spirit in these matters.

It must be earnestly desired that when roused this patriotic fervour will be led into wise channels, instead of bursting out into such grotesque projects as the rebuilding—it is a silly misuse of words to talk of restoration or reparation—of the nave of Iona Cathedral.

The letter of the Rev. John Mackie, D.D., to which Mr. Champneys refers, is described in the *Oban Times* as eloquent; but here we are facing another motive, which makes us tremble as we write, lest we incur the *odium theologicum*.

Were it not that we recognise with respect the religious enthusiasm of Dr. Mackie we should describe his appeal for funds for this new "restoration" as flatulent rather than eloquent. We gather that "it was the pious wish of the late illustrious Duke of Argyll, a worthy son of the Church, that . . . when restored the Church of Scotland should manifest the most catholic spirit, and place the building at the disposal of any Christian denomination wishing to hold religious services in it." Dr. Mackie desires that "out of the *débris* and clinging pieces shall rise in stateli-

ness and stability and beauty a completed cathedral to the glory of God, and a national monument of the undying gratitude of Scotland's sons to St. Columba and his apostolic band of imperishable memory."

What Dr. Mackie seems really to want is to erect a new nave to the greater glory of Mr. Cowper-Temple, who is likely, if this precious scheme materialises, to take the place of St. Columba in the "imperishable memory" of future generations. This, however, is not our affair, and the theologians may safely be left to deal with this new aspect of undenominationalism. We are concerned with the architectural fate of Iona.

What are the facts? The winter population of Iona is a mere handful, and their devotional needs are more than met by the churches that existed before even the choir and transepts of the cathedral were re-roofed, and much extra seating accommodation thereby provided. The summer population consists of natives, plus a few visitors who stay in Iona a few days and nights, and the thousands of visitors who arrive by steamer, and when they have gazed round the old buildings and the tombs of the Scottish kings incontinently depart.

Is it seriously meant that the devotional needs of the Transatlantic ladies in brown veils who honour St. Columba for about three hours demand that this unique sanctuary shall be made ridiculous by the addition of a new nave?

The nave is not a building out of repair and needing but repair to make it fit for divine worship. It is a ruin. It is, as Dr. Mackie aptly says in a phrase we admire, "*débris* and clinging pieces."

We have nothing but respectful admiration for the national and religious feeling which dictates this new suggestion, but on every ground the scheme is preposterous and useless. It may be asked what the Society of Antiquaries of Scotland is doing? We cannot say. Its council includes men of knowledge and understanding, and we can only charitably suppose that the audacity of this proposal has temporarily paralysed them, and that shortly they will be demanding (and we trust getting) the heads of the trustees who thus far have interpreted so oddly the trust reposed in them.

Lord Balcarras, F.S.A., is a Scotsman, an antiquary, and to the fore in all good works relating to art and architecture. Perhaps he will take a hand in resisting this fatuous and misguided scheme?

Meanwhile, we hope that no good Scotsman, no good architect, no good antiquary, and no lover of the traditions which make Iona a hallowed spot, will swell the subscription list by one single groat.



# Modern British Plasterwork.—II.

## From an Architect's Point of View.



THE following notes on the subject of modern plasterwork roughly express what appear to me to be the safest lines upon which it can be further developed.

Many years ago, when first I began to think of plasterwork as something more than a mere covering for walls and ceilings, clever heads and hands were busy working out the problem as to how best to put a seemingly dead art upon its feet again. Since then great strides have been taken, and I cannot but believe in the right direction. Everyone knows how sick, how very nearly dead, this art was during the greater part of the nineteenth century. To be sure there were deep reasons for this, just as there are now for its revival. Let this be as it may, however; with the inwardness of the situation we are not dealing; but it may be of interest just to run over the outstanding points of departure which mark the various changes in the art.

The first thing that strikes one on taking a backward glance into its history is the almost total neglect of the art during mediæval times. Plaster then was looked upon merely as a skin upon which to paint pictures and patterns. The reason for this is not far to seek. Plaster was not a suitable material for the decoration of important churches, and the domestic life of the period did not yet aspire to much magnificence of ornament in its homes.

Plasterwork in England, as we understand it, made its appearance along with the "country

gentleman," who may be said to have first appeared upon the stage in the time of Henry the Eighth. At that time the narrow streets of the city were deserted for the country, and large and magnificent mansions began to be built in which plasterwork formed a prominent feature of decoration. No longer as a mere ground for coloured patterns, but as a thing pleasant in itself to look upon. Modelled patterns were invented in great variety, and an enormous amount of artistic skill was expended during this and the following reigns, right up to the end of the sixteenth century, to make the art a fit and proper complement to the house-building of the times.

Thus the foster-parent of the art seems to have been found in a new development of the domestic instincts. How far that parentage may have influenced its after career will probably be a question in some minds, but the present revival of the art on more or less similar lines to those which characterised its infancy is surely a strong argument in favour of the domestic note. Monumentally-minded gothic builders would have none of it. Quasi-monumentally-minded eighteenth-century builders taxed it beyond its strength; it only remained for a mechanically-minded nineteenth century to utterly ruin its constitution. This, with a return to reason, the artists of our own time are trying to re-establish in health by again infusing into it the spirit appropriate to the domestic hearth. The virtues which we look for in the well-bred country gentleman, the genial manners, the cheerful enjoyment of his surroundings, the absence of any kind of arrogance, find their parallel in what seems to be the "life line" of the plasterer's art, and the nearer to this course it runs the better for its health.

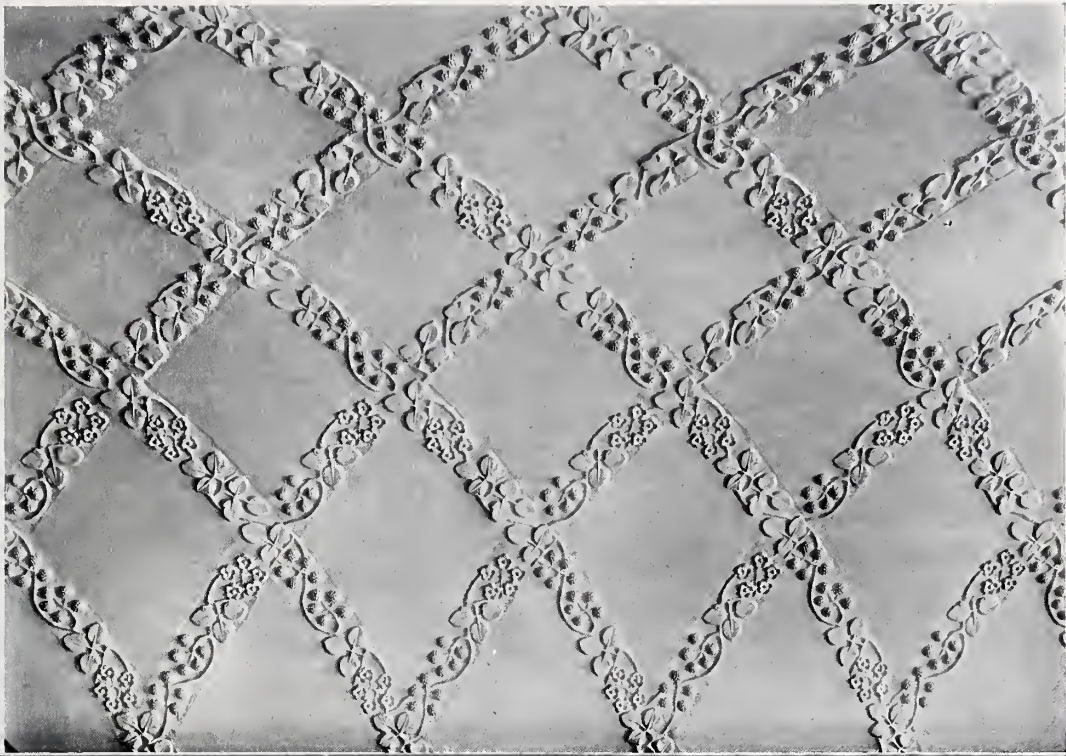
That all plasterwork should therefore be confined to designs in low relief based upon a very flat treatment by no means follows, although this certainly was the case during the early days of the art. No art can live without undergoing periods of change any more than can the artists themselves. The principle once established, however, and the artist alive to the true nature of his work, there is little fear that he will far outstep the limits of his craft. To experiment in this or that direction away from the central line of safety is only natural, and amuses the ever-present desire for novelty; but it would be well if every plaster artist pulled himself up occasionally and by way of tonic returned to his flat method of treatment,



PANEL BY GEORGE JACK FOR PRIVATE HOUSE  
OF ARTHUR KEEN, ARCHITECT.

Used over a fireplace, incorporated with the design of the chimneypiece. Dimensions: 4 ft. long by 1 ft. 9 in. high.

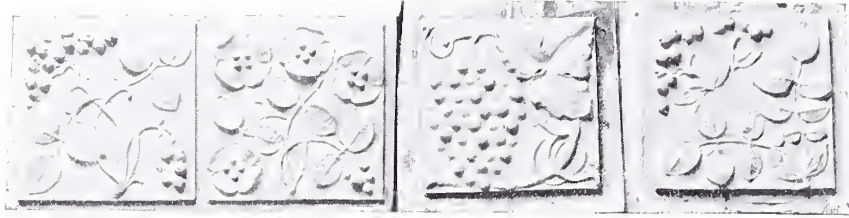




"AVERLEY," KELVINSIDE, GLASGOW: HALL CEILING. DETAIL AND PERSPECTIVE.  
GEO. P. BANKART.

W. LEIPER, ARCHITECT.





CORNICE AND PANELS, DINING-ROOM OF HOUSE IN  
KENSINGTON PALACE GARDENS, LONDON.

G. BROWN (G. AND A. BROWN, LTD.).

READ AND MACDONALD, ARCHITECTS.

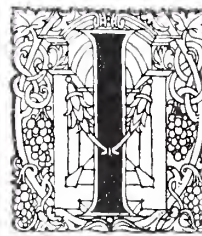
if only for a time. After all, the essential value of plaster lies in its capacity for covering large spaces with a comparatively cheap material; that valuable time should appear to be wasted in over elaborating such a surface, and thereby arresting attention to it, is surely an anomaly. "Just enough and no more" should be the motto of all plaster artists.

No architect, as such, can do more in designing plasterwork than map out its general lines in accordance with his scheme of building. It will therefore be of inestimable value to him to have a school of reliable plaster artists to whom he can with confidence delegate the charge of seeing his intentions properly carried out. In this way a healthy co-operation will be established between the architect and craftsman, and from plasterwork the principle may be extended to other crafts, thus making a vital change for the better

in the hitherto strained relationship between the two and an augury most favourable to the interests of future architecture.

GEORGE JACK.

### An Artworker's Opinion.



IN reviewing plasterwork for our present time and our present necessities, to insist too much upon the limitations of the material savours somewhat of pedantry. An artist feels whatever limitation of the material there may be naturally; and, if he studies not one single unit or period in the art, but its whole life and development, his training and culture will keep him not far wrong.



CEILING, OCTAGONAL DINING-ROOM, BRAEHEAD, ST. BOSWELLS, ROXBURGHSHIRE.

JOHN S. RHIND.

F. W. DEAS, ARCHITECT.





Cornices, 29, Lower Seymour Street, London.

BALFOUR AND TURNER, ARCHITECTS.



Dining-room Cornice, Westbrook, Godalming.

THACKERAY TURNER, ARCHITECT



Bedroom Cornice, Oakridge, Dorking.

BALFOUR AND TURNER, ARCHITECTS.



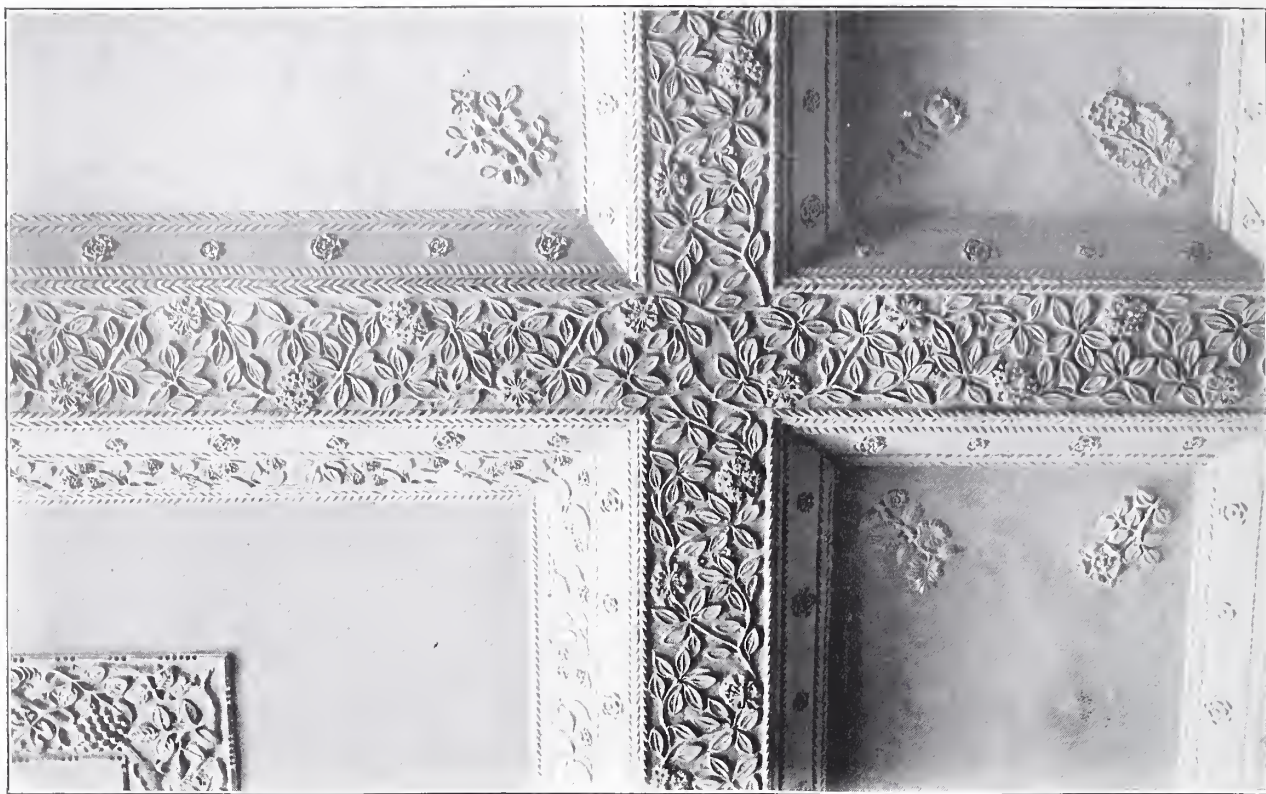
56, Doughty Street, London. Dining-room Cornice.



56, Doughty Street, London. Bedroom Cornice.

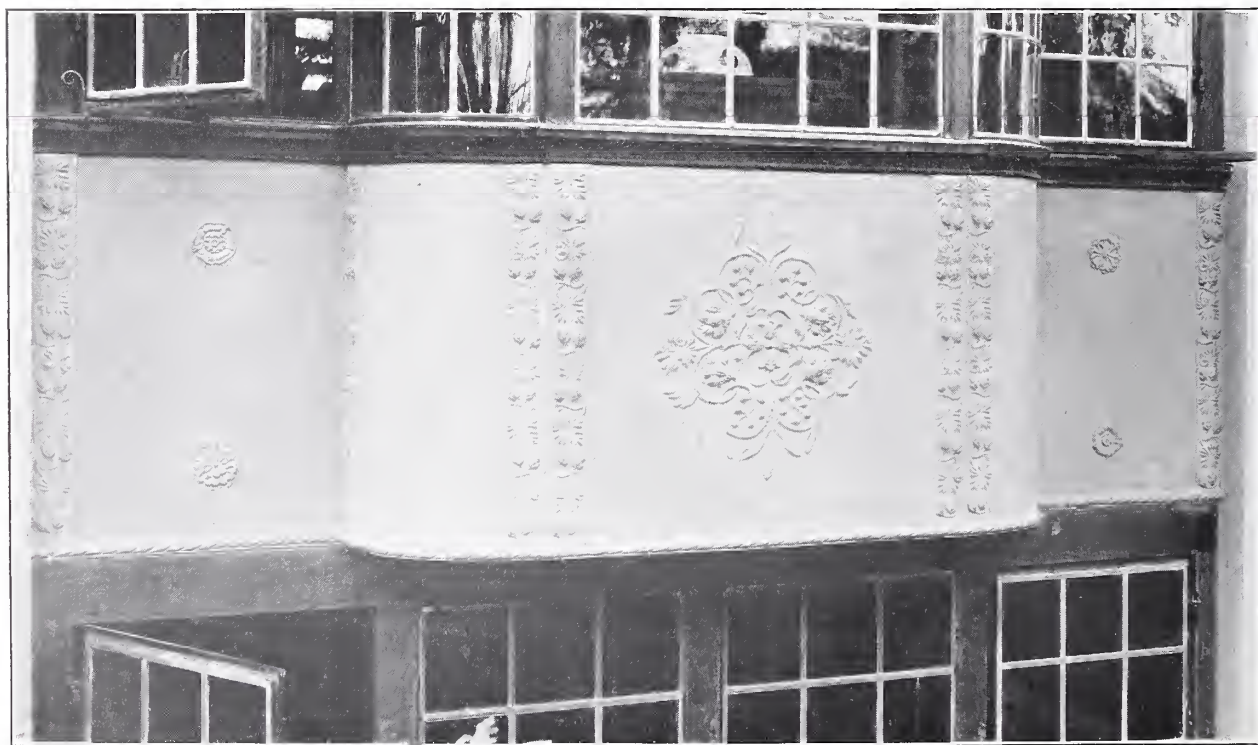
CORNICES BY LAURENCE TURNER.





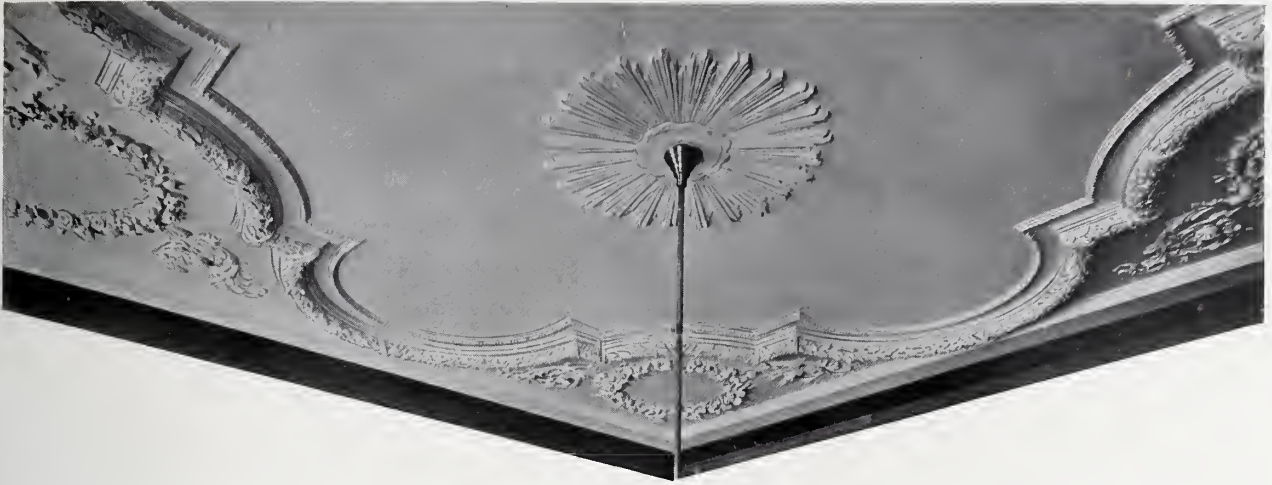
HALL CEILING, NEWCASTLE ROYAL INFIRMARY.  
GEO. P. BANKART.

H. PERCY ADAMS, }  
W. LISTER NEWCOMBE, } ASSOCIATE ARCHITECTS.



WINDOW BAY, 14, DOWNE TERRACE, RICHMOND, SURREY.  
GEO. P. BANKART.





BILLIARD-ROOM CEILING, "ASHGROVE," SEVENOAKS.

STEPHEN WEBB (G. AND A. BROWN, LTD.).

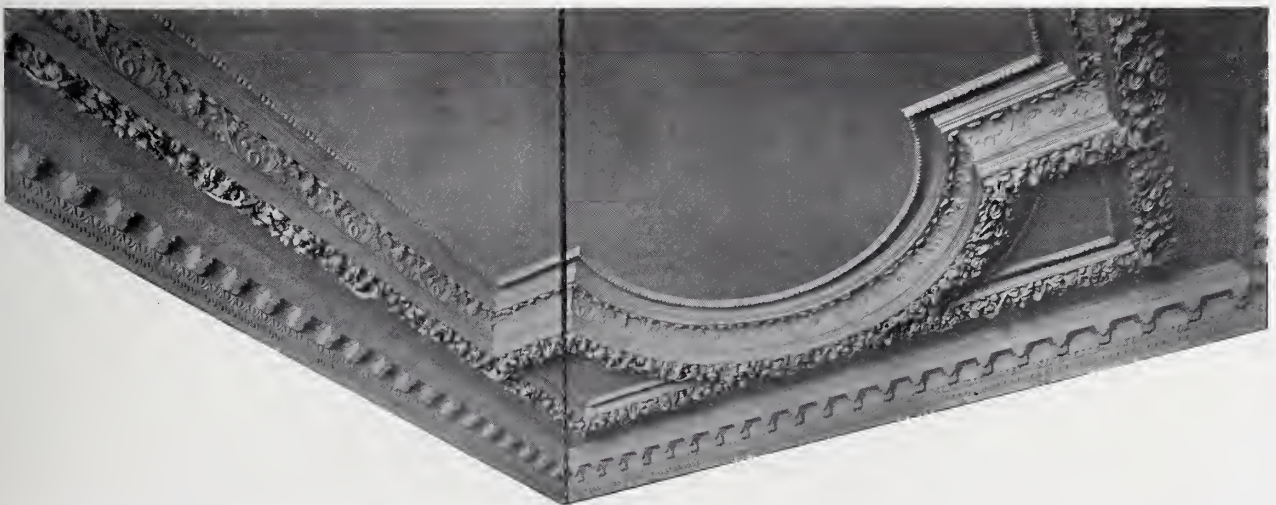
FRANK S. CHESTERTON, ARCHITECT.

In art of any kind where the artist is guided by refined and scholarly feeling there must be limitations. But the error which so many of our present plasterworkers in England fall into arises from their attempt to recreate and base their work on one particularly small phase in the history of plasterwork, when the plasterer in England was the village craftsman, self-centred through the misfortune of his time—I do not say self-admired.

If I join issue with my friendly rivals in this work, it is because they admire and seek to imitate these men in their deficiencies, failing to realise that these plasterers of old were probably aware of their limitations, but sought to express themselves to the best of their power. The one quality in their work was the earnestness with which they expressed it; their great fault, due to their lack of scholarship, was crudity of expression. It is a great error to give the term simplicity

to a quality which is due to their earnestness and in no measure to their lack of skill.

In support of this contention I would suggest that my critics compare the work of these English plasterers with the fine draughtsmanship, the feeling for delicacy, for light and shade, and for masterly treatment of grounds combined with the full knowledge of planes which is displayed by the stucco workers of the Græco-Roman period of the first and second century. Of their work we have such fine examples in the South Kensington Museum. But while I am objecting to the school which puts blobs on the wall and asks you to call them men and animals and trees, according to their wishes—almost equally to be avoided are those who insist on harshness in form or in colour (I use the term colour as a sculptor would use it) in a material really so difficult of expression. For just as in the one case your attention is called to it and the work is found wanting by reason of its ignorance



HALL CEILING, "ASHGROVE," SEVENOAKS.

STEPHEN WEBB (G. AND A. BROWN, LTD.)

FRANK S. CHESTERTON, ARCHITECT.





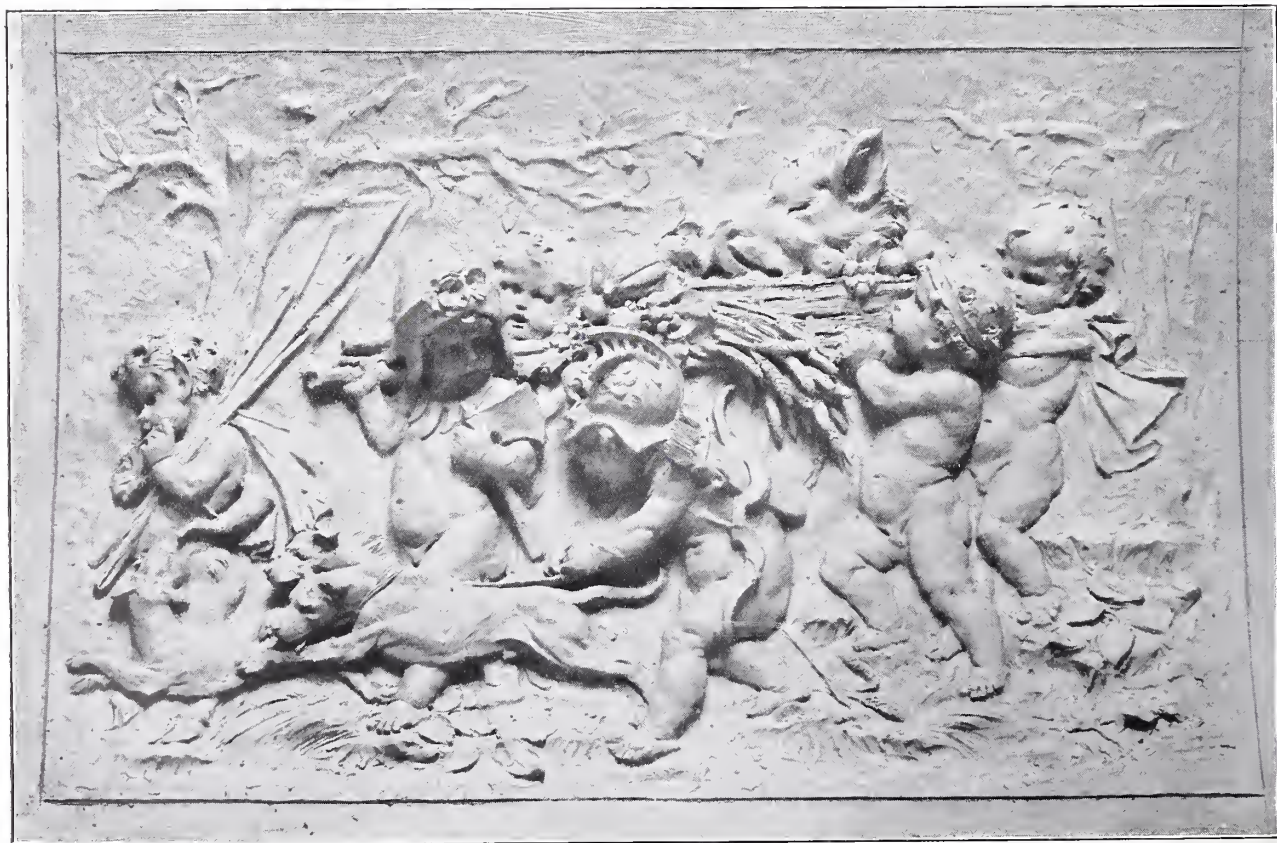
ENRICHMENT IN THE SMOKE-ROOM OF A LIVERPOOL HOTEL.

WALTER GILBERT (BROMSGROVE GUILD).

of form, equally the other offends by its noisy shouting and its breach of manners. I always think that there is and should be a great kinship between the plasterer and the terra-cotta worker, and, if that is the case, I think a plasterer could have no finer field of study than the Greek terra-cotta slabs in the British Museum, with their tender expression of story—their beautiful arrangement of masses making everything enhance the value of the figure-work, and so intensifying the in-

terest—all the tones softening into each other and culminating at the psychological point of interest into one deep shadow—a perfect arrangement of real simplicity.

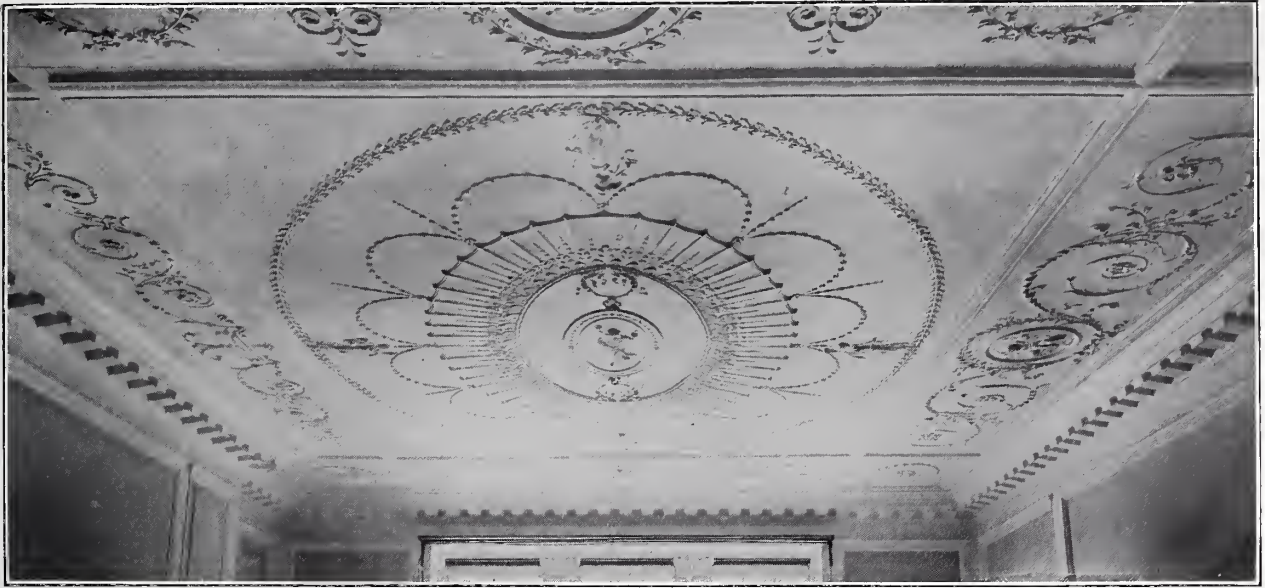
Good plasterwork, then, should be refined and scholarly and complete in its execution. But it should be more: it should be scholarly and complete in its suggestion and thought, like all true art. Pleasant it may be in its light and shade; and, as an Albert Moore gives pleasure to the eye by



ENRICHMENT IN THE SMOKE-ROOM OF A LIVERPOOL HOTEL.

WALTER GILBERT (BROMSGROVE GUILD).





CEILING OF DINING-ROOM, 14, GREAT STANHOPE STREET, WESTMINSTER.

MODELLED BY WALTER STILES (G. JACKSON AND SONS, LTD.).

SIR ASTON WEBB, R.A., ARCHITECT.

its colour—still, compared with a Watts, it is but a mere effort of technical skill. This brings me to a second source of weakness in modern plasterwork, which arises because of another limitation the modern school desire to place upon their art.

While unwilling to claim for the plasterer's methods the perfect dignity of sculpture, I am unwilling that he should be trammelled in his thought by admiration for the flowers of the field and their growth, and think that is the zenith of the plasterer's art. The impetus given

to all art in its expression, whether it be the Parthenaic frieze or that at Hardwicke, has been owing to the desire on the part of the artist to enhance in the one case the dignity and pride of the deity or as in the other its possessor—and *that*, after all, is the basis of the existence of art—certainly not the use of ornament for its own sake. Then if this be remembered the mind will not be stultified by the ringing of changes on a few of nature's forms in a few of man's methods, but imagination, bridled only by intellect, will unite



SPANDREL OF DINING-SALOON BEAMS, P. AND O. STEAMSHIP "SALSETTE."

MODELLED BY BERTRAM PEGRAM.

T. E. COLLCUTT AND HAMP, ARCHITECTS.

EXECUTED BY GEO. JACKSON AND SONS.



in giving effect to the poetry of one's nature—the artist disturbing himself little by his technic or the criticisms of his rivals, but seeking only the peopling of his fancies and the pleasures of his client.

The most perfect work must come from an epoch of experiment—not an epoch of copying of nature, but an epoch of observation.

The neglect of the human form in the past on the part of the English plasterer, undoubtedly through ignorance and incompetence, ought no longer to be continued. The excuse is lacking, for to-day he is no longer the village craftsman with two or three patterns, probably handed down from father to son in such wise as we see the Ayrshire peasant handing down to her daughter the patterns she herself learnt from her mother for decorating with chalk her doorstep and the floor of her kitchen. The recovered treasures of the past are brought to us either by museums or by quick and inexpensive travelling. The plasterer can now obtain his knowledge direct without the barnacles which have encrusted themselves in the course of handicapped tradition.

The modern plasterer should endeavour to keep an open mind. His banking premises and law courts should not have the prettiness of the rose bower; his public work should attain the dignity of expression of the Italian seeking his breadth in the massive restraint of the classic; he should give his boudoir the charm and elegance of the refinement which the French *grande dame*, so careful and dainty and elegant in her person, influenced for her own delight (seeing in the conquests of Venus and her son the fulfilment and achievement of her own desires); and for this reason, if for no other, I join issue with my friendly rivals in the modern school that the method of execution is of less importance than the question as to whether the work is in good taste and agreeable to its surroundings.

A discussion as to whether the old masters

in the art—the Italians—would have used gelatine in the process of casting such work in plaster to take the place of stucco of lime and marble dust is—I would venture to suggest—a fruitless waste of time. New conditions of building demand new methods of execution, and it mattered little to the men of old how the work was done so long as the effect they obtained was suitable to their building, their masses beautifully composed and their detail beautifully modelled. That they were not lost in their conception of the fitness of things can be judged by a comparison of the freedom they adopted and the departure they made in such buildings as the Villa Madama. An insistence that the same type of enrichment which may be entirely suitable for a half-timbered Worcestershire farmhouse is equally suitable in a municipal council chamber as some of those who differ from me appear by their work to assert, is pedantry of an exaggerated form.

Method of execution is of little importance; whether a modeller uses a stick or his finger, whether the plasterer makes his mould in plaster, gelatine, or metal, the main point to be considered is whether the work is in accordance with the feeling of its surroundings.

Plasterwork, then, should always retain its interest, the consideration of its position should be paramount in its conception; and whether it is the smoke-room of an hotel, the dainty lounge of a Cunarder, the gun-room of a country gentleman who knows nature but cares little for art, or a dining-room where all men and natures meet, the artist in his work should always endeavour to give a happy, thoughtful interest to the lay mind. To give better expression to what I have endeavoured to put into words, I venture to show some photographs of work recently executed or in hand, for which I am indebted to a brilliant staff enthusiastically entering into my convictions as to plasterwork.

WALTER GILBERT.



BILLIARD-ROOM, BORDEN WOOD, HANTS.

DESIGNED AND EXECUTED BY LAURENCE TURNER.

Photo: Campbell-Gray, Ltd.

# Correspondence.

## IONA CATHEDRAL.

TO THE EDITOR OF "THE ARCHITECTURAL REVIEW."

SIR,—In a letter which you were good enough to insert in the April number of THE ARCHITECTURAL REVIEW I said that I should not ask you to let me answer certain contentions made by or through Mr. Lucas in defence of the so-called "restoration" at Iona, since he there stated his belief that "not only are funds not being raised, but further work is not even contemplated at the present time."

I wish this were really the case; but I see from the *Oban Times* that funds are now being asked for in Canada (and, I understand, in Scotland as well) for the "restoration" of the nave. In an appeal from a Scotch clergyman the claim is made that "the work has been well begun, and the partial restoration has been admirably carried out. It is a very joy to think of it." This is of course rhetoric and imagination, not fact; what has been done already is a strong argument against entrusting further funds to a body which has made such a bad use of the money already confided to it. Your note in the February issue, short as it is, ought to be enough to show what "restoration" has meant at Iona, and the partial answer in the March number is by no means convincing, even as it stands. But where the safety of what remains unspoilt in this unique building is at stake, one is bound not to let the case go by default, even on a single point.

As regards the north side of the choir, the arrangement of the corresponding part in certain Irish monastic churches (for instance, in the Franciscan Abbey of Adare, and more especially at Quin Abbey) is very much like that at Iona, as it was before the church was "restored"—a strong argument for leaving things unaltered. As to the effect of the alteration, Dr. Honeyman apparently claims that the design, if completed, might have silenced criticism. But, whatever additions might have been made, the work already done is, in the opinion of almost everyone, poor and incongruous, and the rest of the design could not have changed this fact. And, in any case, what has been done there is not restoration, and it was for restoration that funds were asked by the trustees.

As to the north transept, it appears to be exceedingly doubtful whether there ever was a Norman gable previous to that represented by Pennant. There are features in the church which point to work having been done on it (in its older form) in

the Transitional style; the detail of the north transept which remains is Romanesque.

Obviously, a short delay in the building might have caused this part of the church to be begun in the one style, and completed in the other. But it is really not necessary even to suppose any considerable delay. Iona was, architecturally, in a similar position to the greater part of Ireland, both being remote from the centres of architectural influence and change; besides this, there was a good deal of intercourse between the two. And, while Transitional architecture in Scotland and in England naturally shows various combinations of features belonging to the styles between which it was a transition, there is in Ireland a striking use of Romanesque and Early Gothic features at or about the same time in the churches built somewhere about A.D. 1200. Thus in the chancel at Abbey Knockmoy there are in the east wall round-headed windows with lancets above them, and in the abbey or cathedral of Newtown Trim sedilia and piscina which are distinctly Romanesque are surmounted by lancet windows which are definitely Early Gothic—though there is certainly nothing like a wheel-window, of fully-developed Gothic tracery, opening under an arch supported by Romanesque pillars.

But, apart from this, what does Dr. Honeyman's defence, as stated by Mr. Lucas, amount to? The former architect had put in a glaringly wrong roof. Dr. Honeyman accepted this, and fixed the mistake. And, in following "indications of a previous Norman gable," he inserted a Gothic wheel-window. All this is, I suppose, included in the "partial restoration" which "has been admirably carried out."

I am fully prepared to allow that the architect first employed did his best; that Dr. Honeyman was hampered by mistakes already made; and that, if he had had the full use of his sight, he might probably have done much better; but his reputation will have to rest on his previous work. Personally, I should very much have preferred to avoid further controversy on the subject—leaving the criticisms of me contained in Mr. Lucas's letter to answer themselves—both for other reasons, and more particularly under the circumstances above alluded to. But, when further funds are asked for to complete this so-called "restoration" on the ground of its success so far, it is necessary to leave no loop-hole for supposing that it has been anything else than a most lamentable failure.

ARTHUR C. CHAMPNEYS.

Hampstead.



# Some Recent "Mansion Flats" in London.

Frank T. Verity, Architect.



THE monumental treatment of domestic buildings in London has hitherto been neglected, and but little appears to have been attempted towards its furtherance. Some large blocks of apartment houses designed by Mr. Verity in a manner essentially classical will not fail to evoke an interest therefore.

The layman and the architect both receive their impression of the merits or demerits of a building from its external appearance, and under these circumstances it is perhaps advisable first to elucidate the æsthetic principles that govern the design of these buildings before dealing with the strictly utilitarian problems of planning that shape themselves to the general scheme. The composition is of the most simple kind, as a reference to the illustrations of Hyde Park Place, Berkeley Square, and Cleveland Row, St. James's, will show. There is no striving after an unattainable originality, but a broad, dignified treatment of mass that relies on its scale for effect; no pedantic rendering of obsolete schools, or a version of modern French Renaissance (so much in favour now); rather a treatment that draws on all classical sources for its being, and is, if a name must be given it, more Neo-Grec in character than anything else.

Mr. Verity studiously avoids using the columns and entablatures of any of the five orders of architecture as the chief elements of design in the façades; the buildings are astylar, and in that respect very much resemble the breadth of elevation attained by the Florentine architects. Although the order is, as exemplified by the column, conspicuous by its absence, its proportions are retained, and the result is more convincing, direct, and truthful. If the Florentine Palace is suggested by the astylar treatment, the Venetian Palace might also be claimed to have served as a prototype for the projecting balconies; but this is not strictly so, as the architectural treatment of iron balcony railings employed in London by the architects of the Classical Revival has perhaps been the greatest source of inspiration for a feature of London street architecture that is sadly neglected in modern contemporary design. Not since the days of the Brothers

Adam, Sir John Soane, Nash, or Decimus Burton (excepting the mediocre work in Belgravia) has an attempt been made in London to deal with the problem of combining several dwellings under one architectural scheme, in a manner suitable to the true architectonic character demanded by the dignity of a great city. The usual method of design is to import wholesale into the fabric all the details and rusticities evolved by country conditions. The result cannot be satisfactory, and buildings erected in this manner look out of place; finally, blackened by the London soot, they frown on the passer-by as though looking for the cause of their misfortune.

As already pointed out, there is ample precedent in London for the classical treatment of Flats. The original design for the old Regent Street Blocks provided for suites of apartments over the shops. The desire for a West End address for the many was evident nearly a hundred years ago, and the demand was then met in an architectural spirit.

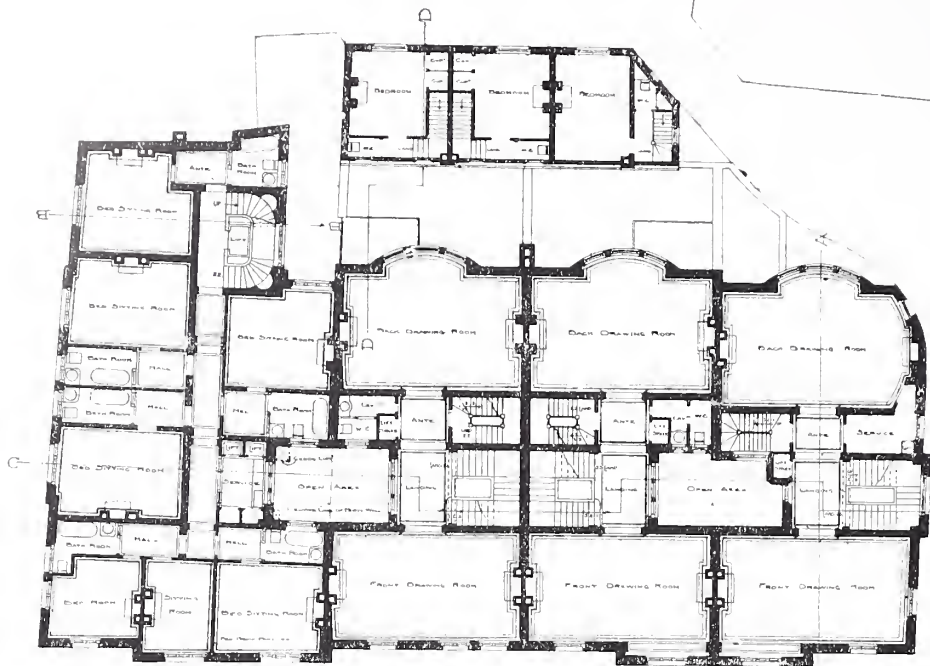
The requirements of the London Building Act allow full advantage to be taken of the 80 ft. height line, and in three of these blocks, *i.e.* Hyde Park Place, Berkeley Square, and Portland Place, six storeys are combined under the main cornice, including the ground floor. The advantages of a classical treatment for the façades is apparent, and if reference is again made to the illustrations it will be seen that no one floor is given prominence over another, and this trait of Mr. Verity is carried right through the work. The rents of each floor naturally vary slightly according to their height above the ground floor, but the result desired is that the tenants shall feel that the floor they occupy is of the same artistic importance to the appearance of the house as any other floor rented by their co-tenants, irrespective of rental value. The window openings above the plat band in these three buildings are designed as simply as the main masses, heavily-moulded architraves are avoided, likewise meaningless keystones, absurd rustications, and all the paraphernalia of the man who does not think and reason out his details. If a columnar treatment is avoided, so also is the usual type of architrave to the windows, and so through all the details elimination of superfluities is continued. Another important feature aimed at is a cohesion between



*Photo : Arch. Review Photo. Bureau.*

FLATS, CLEVELAND ROW.





FIRST FLOOR PLAN.



BRIDGEWATER HOUSE

LITTLE St James Street

CLEVELAND SQUARE

NOTE  
FIGURES TO BE PLACED  
IN THE SPACES TO BE  
BETWEEN THE CHAMBERS

RUSSELL COURT

THATLED ROAD CLUB

RUSSELL COURT

ALLIANCE  
NEW  
BUILDING  
FOR BRIDGEWATER

GROUND FLOOR PLAN

FLATS, CLEVELAND ROW, ST. JAMES'S, WESTMINSTER: PLANS.

FRANK T. VERITY, ARCHITECT.



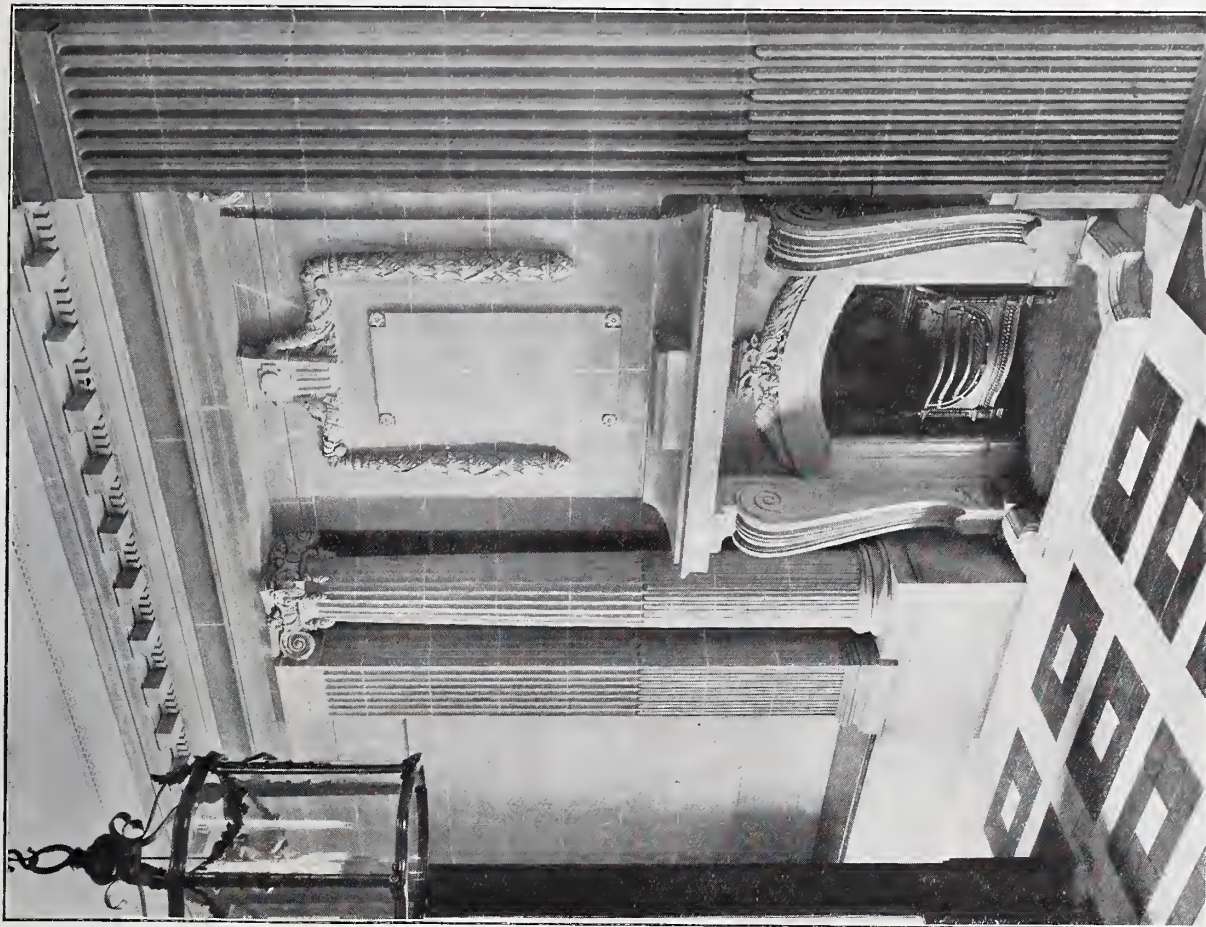


Photo: Arch. Review Photo. Bureau.

Entrance Hall.



Entrance Doorway.

FLATS, CLEVELAND ROW, WESTMINSTER.



all the window openings in a vertical direction. Horizontally, this is not a difficult matter, as the flow of line is easier to maintain; but vertically the problem is much more difficult, especially if the designer burns his boats behind him and discards stock-in-trade elements.

Before the subject of planning and accommodation is discussed there is one of these blocks in which the problem was rather more difficult. The building referred to constitutes a block known as Nos. 3, 4, 5, and 7, Cleveland Row, on a site facing St. James's Palace, and carries on the architectural lines of the adjoining New Alliance Building. The conditions of the scheme were laid down to comprise three town houses with a frontage to Cleveland Row, and with garages to each in the rear, and a suite of flats to Cleveland Square with accommodation in the roof over these flats for the London Fencing Club.

The height of the various stringcourses and the main cornice were set by the Crown authorities, and the conditions also required a traditional roof being used above the main cornice contrary to Mr. Verity's usual manner. The scale of the whole block was given by the three houses in Cleveland Row, and, bearing in mind the limitation of height, the detail was kept consistently delicate and refined, as befitting its purpose.

The results of recent competitions have proved the necessity for a sound, scholarly, classical school of architecture, a school that will not pander to the inanities of eccentric originality, but will proceed broadly and simply along an even course at a stately and dignified pace. Such a school existed in England at the end of the eighteenth century, and during the earlier part of the nineteenth, and bade fair to revolutionise English architecture; pedantry and the Gothic revival arrested its growth, but its dormant spirit is ready to inspire the man of genius, and to help the classic architecture of England from the uncertainty in which it is at present enveloped.

#### PLANNING AND ACCOMMODATION.

The Flat de Luxe is the outcome of many modern conditions; the chief one is the desire of humanity to live in fashionable districts, to enjoy all the luxuries of a town house with a smaller expenditure than is usually involved in the upkeep of such an establishment. The plan of Hyde Park Place will indicate the numerous difficulties to be overcome in dealing with a type of plan for up-to-date London mansion flats.

In planning this class of flat the most important consideration for the architect to bear in mind is that each suite is the substitute for the town house, and its existence is only justified because the latter has proved itself to be too much of a burden for

many people both as regards expenditure and the large number of servants necessitated. The flat must be designed to give the same sense of spaciousness for receptions and entertainments that distinguishes the large town house, and if this essential point is achieved half the battle is won. The living rooms must be *en suite*, the service to the dining-room well studied, and the bedrooms, dressing and toilet rooms kept distinctive and apart from the living rooms. Separate quarters must be arranged for the domestics, and additional accommodation can be provided for them, if required, in the roof. In the accompanying plan it will be seen that traditional planning is not attempted; absolute axuality, symmetry, and balance are arrived at by the carrying into being of an architectural plan having for its chief motif the consolidation of the light areas. The utilities are then worked into this plan and changed times without number, till they conform to the rhythm of the general scheme, and appear to be in perfect tune.

Corridors do not form prominent features in these plans; where they are employed they are used to the best advantage, and in some of the buildings one side of the corridor or *dégagement* is taken up by cupboards from floor to ceiling. The large number of cupboards and boxrooms allocated to each flat has been appreciated by the tenants; very few cupboards are allowed for in most flats, and yet the presence of ample storage accommodation has more than once proved to be an important factor in the letting of a flat.

All living rooms should be as far as possible lit from the street, and not face into internal courts, however large these may be. The service should be so situated that the mistress of the house can easily reach it without crossing the kitchen; the service staircases, which, under the London Building Act, must serve as fire-escape stairs, must be placed as far as possible apart if there are two flats on each floor, to prevent the annoyance occasioned by the conversations between the domestics.

The conditions of planning required by every site vary so considerably that it is not necessary to dwell on the various other minor details, but it will be sufficient to enumerate the number of reception-rooms and bedrooms usually apportioned to high-class flats, say in the Mayfair district:

|           |                            |             |
|-----------|----------------------------|-------------|
| Each flat | Vestibule                  | } En suite. |
|           | Reception-hall             |             |
|           | Dining-room                |             |
|           | Drawing-room               |             |
|           | Boudoir                    |             |
|           | 4 bedrooms.                |             |
|           | 1 servant's room.          |             |
|           | 2 servants' rooms in roof. |             |





FLATS, BERKELEY SQUARE.

*Photo: Arch. Review Photo. Bureau.***MATERIALS EMPLOYED FOR CONSTRUCTION.**

If a building is to be considered monumental, apart from its design, it must be constructed of lasting material, and the designer of large buildings almost invariably chooses Portland stone, it being the most suitable material for the London atmosphere. With the exception of the mansions at Hyde Park Place (which are built of Ham Hill stone), all the buildings executed by Mr. Verity have been carried out in Portland stone.

As already mentioned, the cast-iron railings

forming the balcony fronts to the above buildings are influenced by the principles of design that characterised the balcony fronts of the late eighteenth and early nineteenth centuries. The ironwork is designed with due respect to the various features of the front it enriches, with a gradual lessening from richness to a comparative plainness according to height.

Internally the entrance halls, vestibules, and staircases are finished in "stuc," or "Stonite," French preparations, the use of which enables the

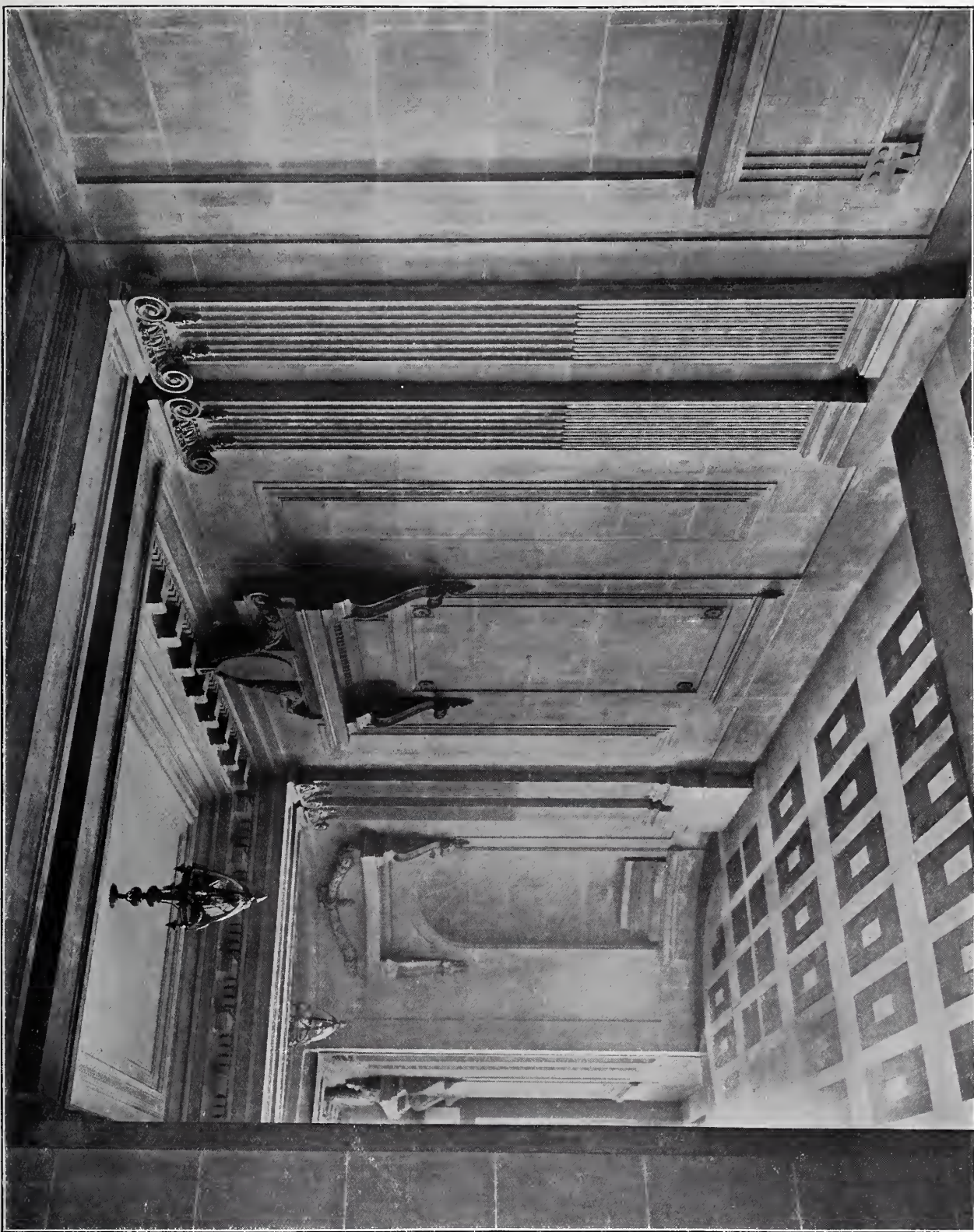




*Photo: Arch. Review Photo. Bureau.*

FLATS, BERKELEY SQUARE.  
LANDING STAIRCASE.





*Photo: Arch. Retex: Photo. Bureau.*

FLATS, BERKELEY SQUARE. ENTRANCE VESTIBULE.



architect to give an excellent representation of a stone interior at very little expense.

The cost of the foregoing buildings has been as follows :—

Hyde Park Place, £60,000. Contractors, Messrs. Bush & Hibberd.

Berkeley Square, £50,000. Contractors, Messrs. Mark Patrick & Son.

Cleveland Row, £60,000. Contractor, Mr. James Carmichael.

Portland Place, £30,000. Contractors, Messrs. John Allen & Sons, Limited.

A. E. RICHARDSON.

## SOME RECENT "MANSION FLATS" IN LONDON.

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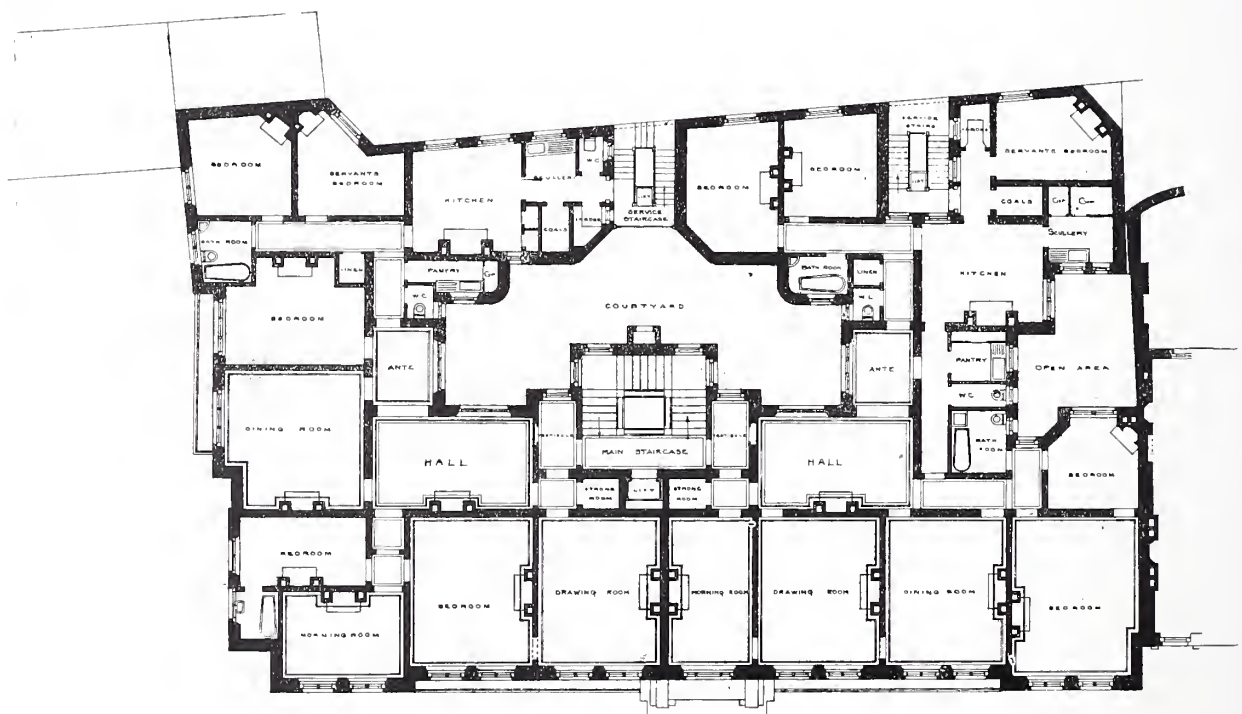
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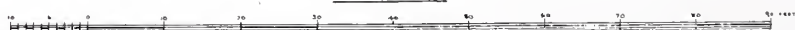
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FIRST FLOOR PLAN

SCALE OF FEET



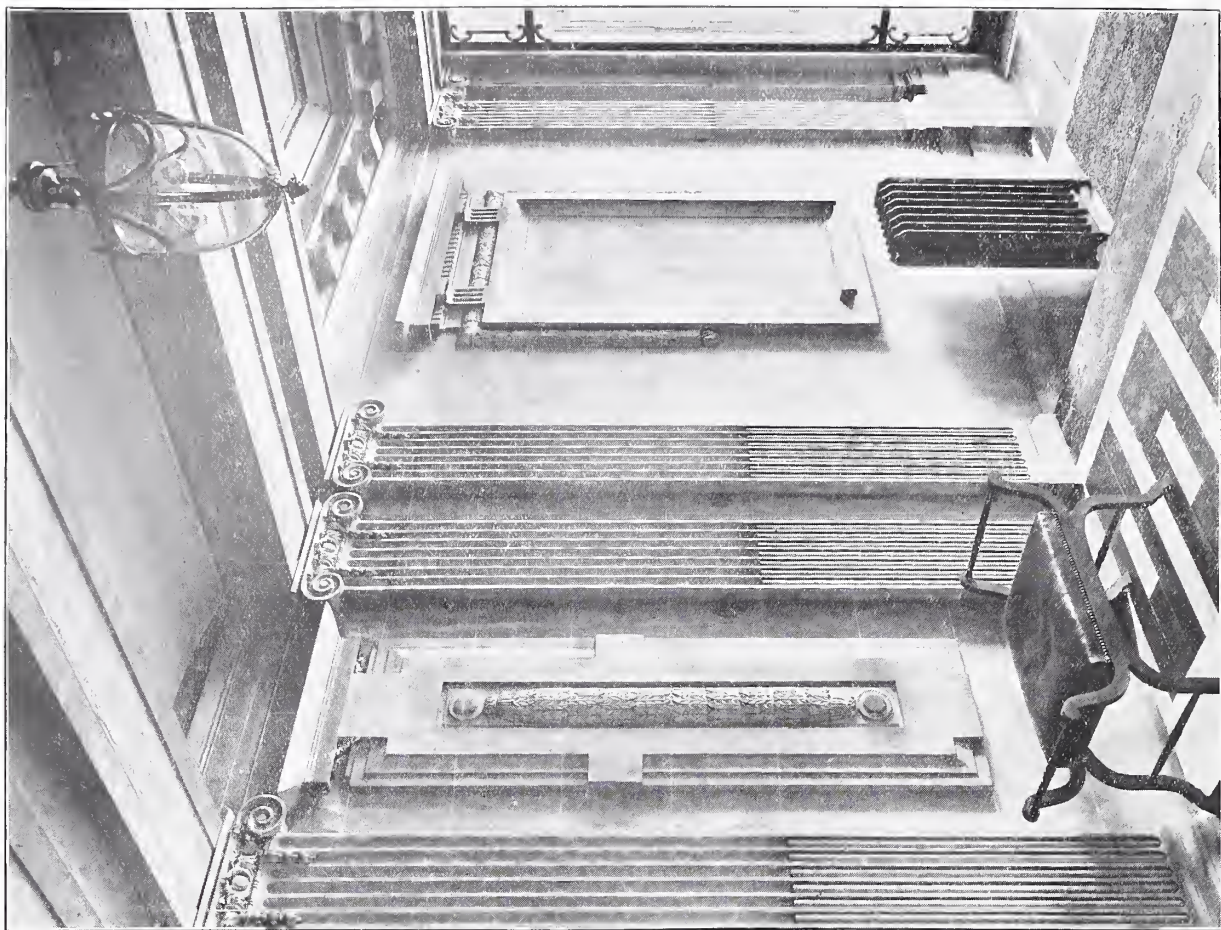
TYPICAL FLOOR PLAN, HYDE PARK PLACE.



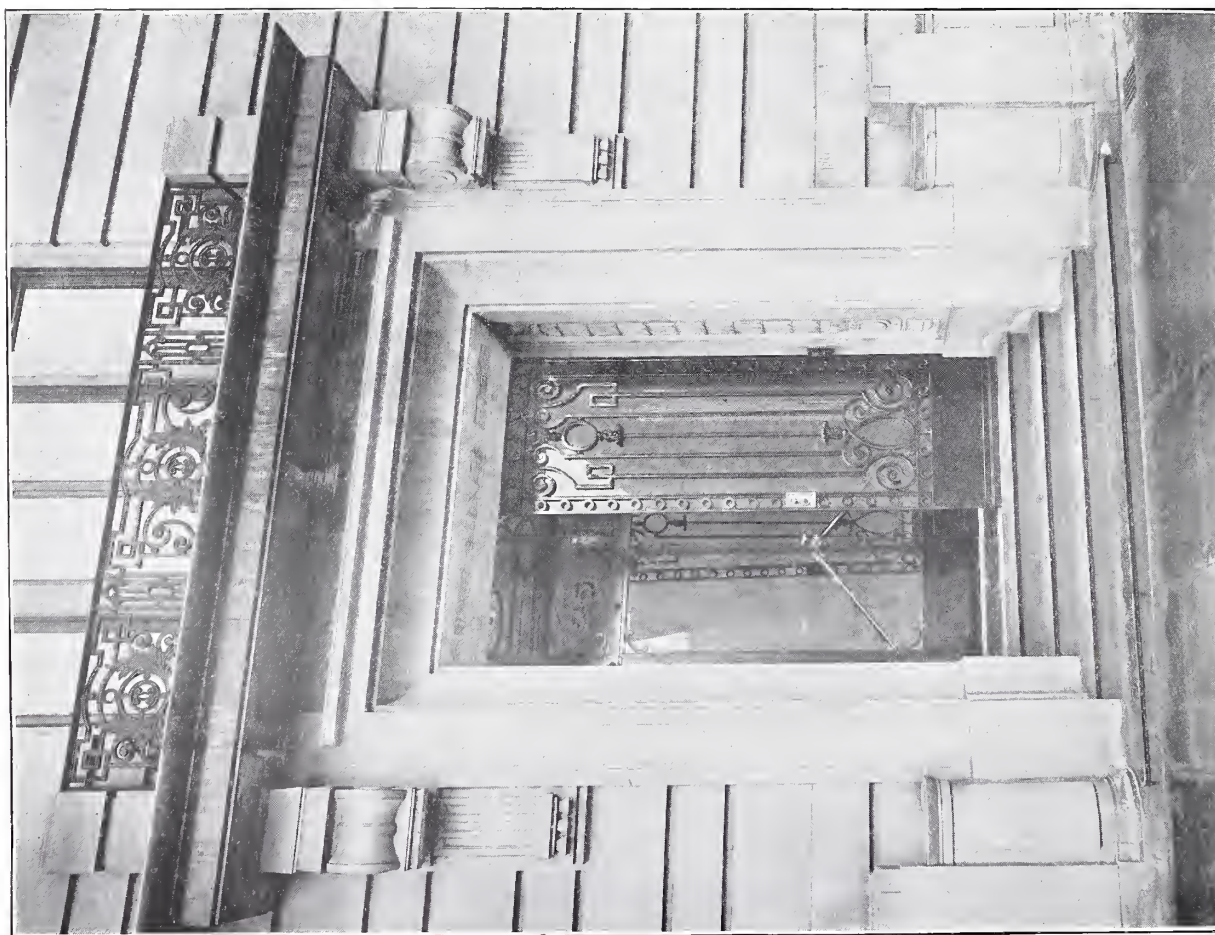
*Photo: Arch. Review Photo Bureau.*

FLATS, HYDE PARK PLACE.





Photos: Arch. Revue Photo, Bureau

FLATS, HYDE PARK PLACE.  
DETAIL, ENTRANCE HALL.FLATS, BERKELEY SQUARE.  
ENTRANCE DOORWAY.



# Some Sculptural Works by Nicholas Stone.—II.



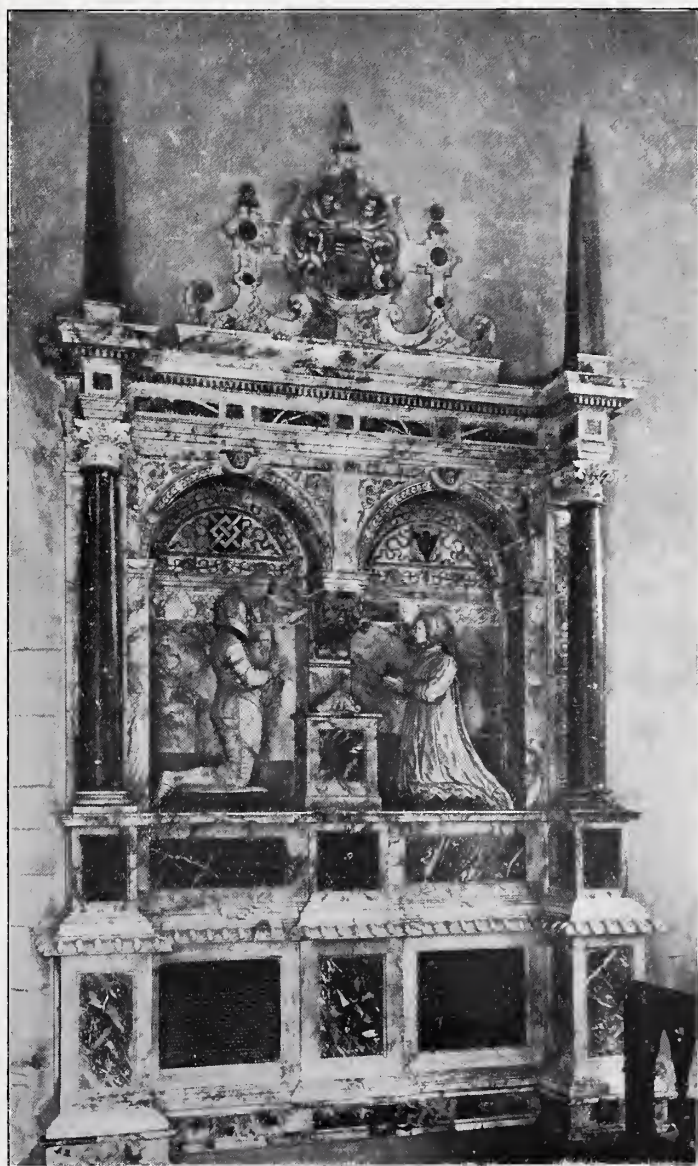
AT Stow-of-the-Nine-Churches in Northamptonshire Stone erected the monument to Lady Elizabeth Cary of which Pennant is reported to have said "There is not the like in any kingdom"; and an altar tomb there in 1619 for £220. The detail of this monument is very pure; the effigy is beautifully carved in white marble. Wreaths of broad ribbons surmounted with cherubs' heads encircle each portion of the inscription, and on the intervening pilasters escutcheons of alabaster exhibit the arms.

At this time Mr. Chambers agreed with Stone for the most costly monument recorded, viz., that to Sir James Harington at Exton Church for Lucy Harington, Countess of Bedford, for £1,020. The effigies are those of her father and mother, and are represented kneeling at an altar, with two books, under arches forming an ornamental canopy, and adorned with many armorial bearings. Brayley says Lady Harington was the daughter of Sir William Sidney, and both she and her husband died in 1591:—"From their union are descended, or have been nearly allied to their descendants, eight dukes, three marquises, seventy earls, nine counts, twenty-seven viscounts, thirty-six barons, amongst which were sixteen knights of the garter; besides many others since that calculation was made." In the 1762 edition of Walpole's "Anecdotes of Painting" there is a footnote which records that this Lucy Harington was the wife of Edward, Earl of Bedford, "whose fortune and her own she wasted." Sir William Temple, however, extols her for having projected the most perfect figure of a garden he ever saw. The Bedfords are buried in Chenies Church, in the Chalfont district.

Early in 1619 Stone erected three monuments in Watford Parish Church for Sir Charles Morrison of Cashiobury Park, Hertfordshire. One is to the Countess of Sussex, Bridgett Morrison, wife of Robert Ratcliff, Earl of Sussex, and is executed in alabaster and touchstone only "as great as the life of alabaster," for £260, and "4 peces given me to drenk"; also one opposite to Sir Charles Morrison, and one near by to his father. These are in the chancel in excellent preservation, the details are good, and

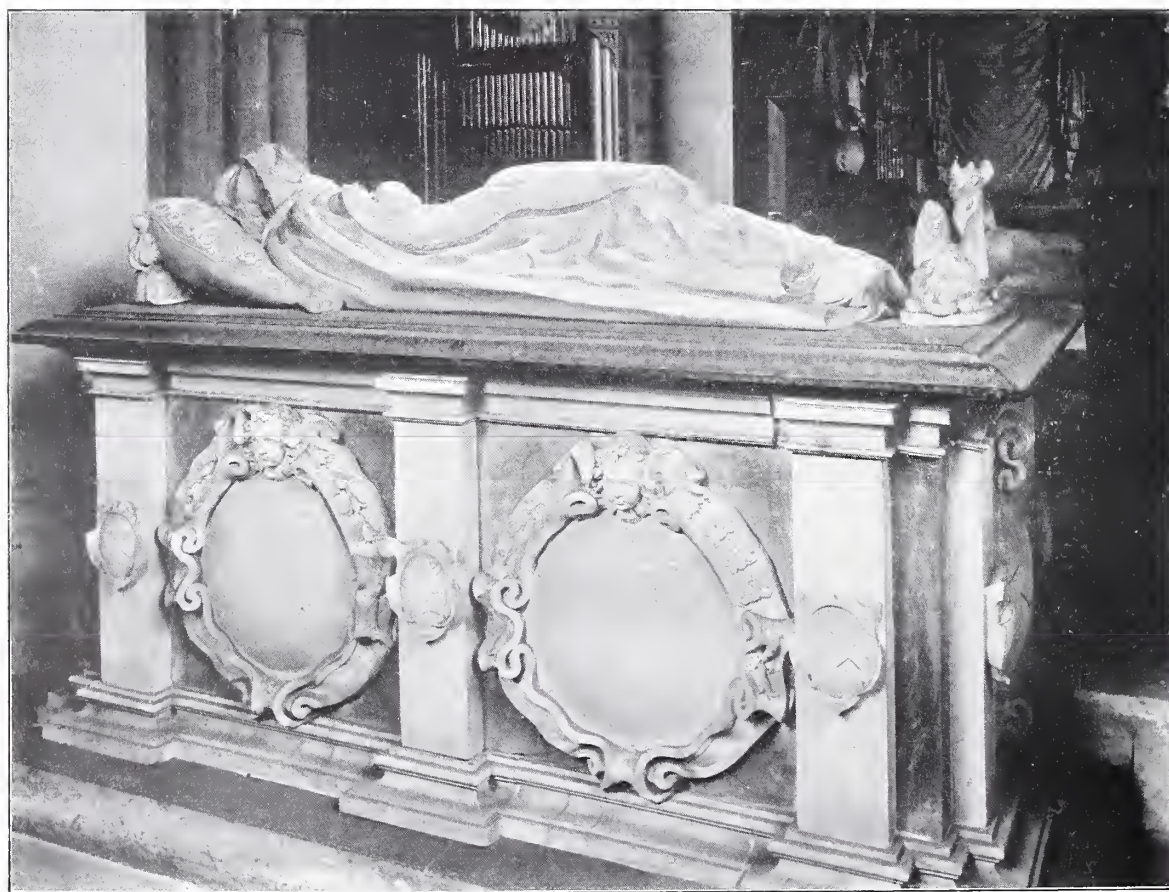
the panels, which are ornamented with designs carved in low relief, are of Renaissance detail. The Ionic capitals to the columns of the monument to Bridgett Morrison have festoons adjoining the eyes of the volutes.

Later in the same year Stone was employed as Master-Mason to the Banqueting House, Whitehall, and says he was there two years at 4s. 10d. a day, and continued a further year at the rate of 3s. 10d. for the same time. The chief materials for this building were brick and Oxfordshire stone for the basement, Portland stone for the columns, balusters, cornices, rails, &c., Northamptonshire stone for the rustication, and Purbeck for paving. Both Soane and Barry have since refaced it with Portland stone. Cunningham says a pier was erected in the Isle of Portland at a cost of



TOMB OF SIR JAMES HARRINGTON, EXTON CHURCH.





TOMB OF LADY CAREY.

STOW-OF-THE-NINE-CHURCHES.





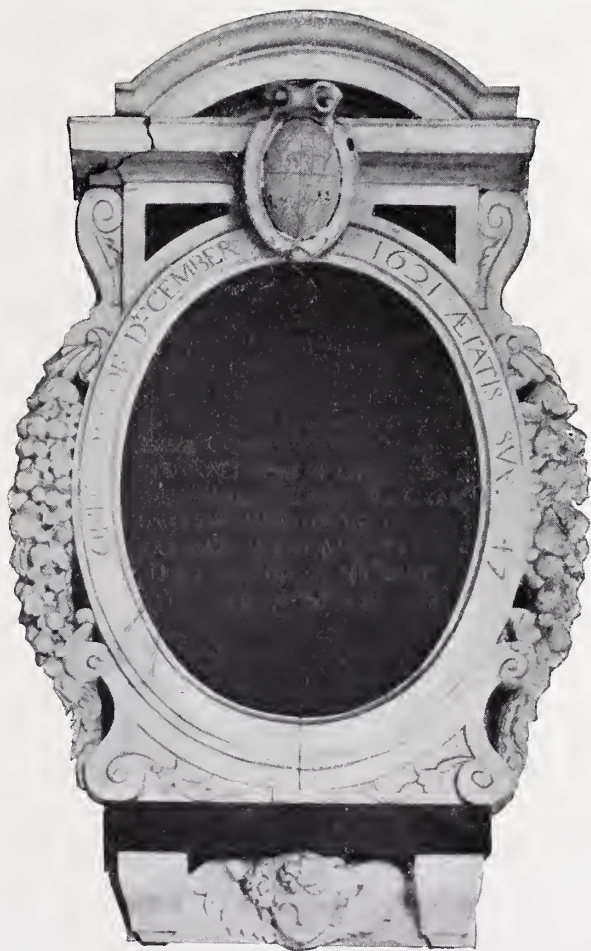
TOMB OF SIR CHARLES MORRISON.  
WATFORD CHURCH.

£712 19s. 2d., from which the stone was dispatched to Whitehall, and the building was finished on March 31, 1622. This seems to have been the first building of note in London in which Portland stone was used. The material was possibly introduced to Inigo Jones by Stone, whose interests in the quarry have been already referred to.

In this latter year Stone made a "dial at Sent James," the King finding stone and workmanship only, for £6 13s. 4d., and also one in the Privy Garden at Whitehall for £46, for which the famous Mr. Mars "drew the lines"; another dial was made for Lord Brook of Holborn for £8 10s., and one for "Sir John Davres of Chelsea," for whom also Stone made statues of an old man and a woman for £7 each. Stone appears to have been very familiar with Lord Brook, who was doubtless Fulke Greville, of Warwick, the friend of Sir Philip Sydney. He was murdered by a servant named Ralph Heywood, and died on September 30, 1628, his body being wrapped in lead and conveyed to Warwick. Stone took down the fountains at Theobalds and Nonsuch and reset them again for £48. It will be remembered that James I exchanged Hatfield for Theobalds with Sir Robert Cecil in 1607, and that Robert Limmings designed Hatfield House and Blickling Hall. Stone also records having carved chimneypieces for most of these seats, including Tarthall, which is said to have been built from Stone's own designs, for Alatheia, the Countess of Arundel, in 1638. This is now destroyed, but some carved seats

were purchased at the sale by Lord Burlington and placed in a temple at Chiswick, whence they were again removed by descendants of that family to their present seat. The site of this house (Tarthall) is marked on Fairthorne's map of London, and an inventory of the sale is to be seen in the British Museum, where also is a plan of the house. For "Mr. Jones, Serveer," Stone carved a white marble chimneypiece for the Queen's Bedchamber at Somerset House in 1631, and three years later delivered 1,000 marble paving-stones and materials for a staircase; also a figure of the Nile for the Watergate, which is thought to be the dilapidated and weather-beaten figure until recently in the courtyard of the Victoria and Albert Museum, South Kensington. About this time, too, he made chimneypieces for Bagshott Lodge and for Sir John Wolstenholme at Stanmore, Middlesex.

To go back to the diary, we find mural tablets were made in 1622: for Mr. Cornwallis at Suffolk, whose family are represented at Broome near Diss and at Catford Church; and for Dr. Donne's wife in St. Clement Danes Church, Strand. This latter has now disappeared, but that to her husband was placed in Old St. Paul's Cathedral in 1631, and is perhaps one of the most remarkable of Stone's productions, because the effigy,



TABLET TO SIR EDMUND BACON'S SISTER, 1621.





EFFIGY OF SIR NICHOLAS BACON, 1616. BY NICHOLAS STONE.

TOMB BY BERNARD JANSSEN.

which is now in a niche in the south aisle of the choir of the present cathedral, is represented in a winding-sheet carved in white marble, and is also one of the few monumental remains which survived the great fire of 1666. In this instance Stone was paid in kind, receiving at the hands of the executors to Dr. Donne's will, the "Rt. Wor<sup>d</sup> Dr. Monford and Dr. King, the sum of £120" in addition to the following:—

|                               |         |                         |
|-------------------------------|---------|-------------------------|
| "On Bason and bere            | - - - - | 79 ounces $\frac{1}{2}$ |
| There dishes waying           | - - - - | 49 ounces $\frac{1}{2}$ |
| A gelte covred Bell           | - - - - | 31 ounces $\frac{3}{4}$ |
| A par of Sellver Candell Sets | - - - - | 42 ounces               |
| On covred poot or flagon      | - - - - | 19 ounces $\frac{1}{4}$ |

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Soma 222 ounces."

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Stone explains that an ounce fetched 5s. 1d., and he consequently made an additional £56 8s. 6d. from the sale. Two workmen, Humphrey Mayor and Robert Flower, were employed on this tomb. Flower uses only his initials, "R. F."

About 1623 the Redgrave monuments were built to members of the Bacon family. One for Sir Edmund Bacon's "lady," another for his sister, "my lady Gudy," and "2 pictors of whitt marbell for Ser Nicholas Bacon and his lady and

they were layed on the tombe that Barnard Janson had mad thar for the wich 2 pictors I was payed by Ser Edmon Bacon £200." According to Brayley, Redgrave was one of the lordships given to the Abbey of Bury by Ulfkell, Earl of the East Angles, who fell in 1016 at the battle of Assenden, in Essex, with Canute the Dane. Henry VIII granted it to Thomas D'Arcy, whence it passed to the Bacons. The monument to Sir Nicholas Bacon is in the right aisle and the effigies are recumbent in white marble on a black altar tomb. Sir Nicholas was the elder brother of Lord Verulam, and his lady died in her sixty-eighth year on 19 September 1616.

In 1623 the tomb to Lord Knyvett in Stanwell Church was erected for £215. The inscription is well designed, showing wreaths of fruit and flowers, otherwise the monument is not strikingly original, being trabeated, and having curtains carved to hide the bare corners and swung around the side columns. The figures kneel to a faldstool under a canopy, above which are escutcheons of arms, &c.

Stone is well represented by work in Westminster Abbey, having carved the grey marble tablet to Edmund Spenser, author of "The Faërie Queene," at the expense of Anne Pembroke, Dorset, and Montgomery, at a cost of £40.





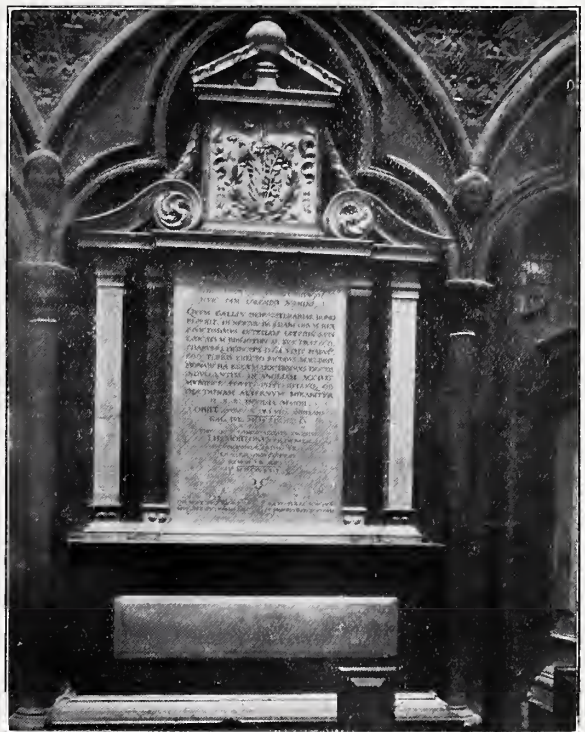
TOMB OF LORD KNYVETT, 1623.  
STANWELL CHURCH.

Cunningham says Spenser died in King Street, Westminster, in poverty. The monument be-



MURAL TABLET TO RICHARD COX, 1623.  
WESTMINSTER ABBEY.

came so decayed that, in 1778, the poet Mason managed to raise a subscription for its repair, and the present memorial is situated in the Poets' Corner on the south wall. Not far from this on the west side of the transept, in the trefoil niches of the Gothic arcade, are the mural tablets to Richard Cox, a Knight and Taster to Queen Elizabeth and James I, dated 1623 and costing £30, and next to it one to Monsieur Isaac Casaubon, for which the Bishop of Durham paid Stone £60. In the former the inscription is surmounted by a pediment which is broken to take a pedestal carrying the arms, a helmet and crest. That to Isaac Casaubon is very neat, having a panel over the inscription carved with a design of a wreath and leaves in



TOMB OF MONSIEUR ISAAC CASAUBON, 1634.  
WESTMINSTER ABBEY.

low relief, between the scrolls of a broken curved pediment, which are connected to the cornice above by thin festoons. The upper pediment is composed of two inclined clasped books leaning on an urn. Mr. Tarver, in his paper to the Institute (R.I.B.A.) in 1883 on "Seventeenth-Century Monuments," gives a sketch of this tablet, and describing the urn, he says: "A something rises to carry a coat of arms." This does not seem to be the intention, as the tablet has undoubtedly been designed to fit the niche, and possibly, being a Frenchman, Isaac Casaubon's arms, if he had any, would not be known. Crossing under the tower, we pass to St. John's Chapel, where Sir Francis Vere's tomb is placed. Behind stands the monument to his kinsman, Sir George Holles,



who was Major-General of the English troops in the service of the United States under Sir Francis Vere, and died in 1626. It consists of a large base in which is a sunken panel carved in low relief with the general on horseback in plate armour, who is apparently directing troops in a marshy bottom, with castles in the background. One of his eyes will be noticed to be coloured sible, a feature also adopted in the statue of Sir George which surmounts this lofty structure, attired in this case in Roman armour. The inscription is raised above the pedestal between the large scrolls of a broken curved pediment, and the figures of Bellona and Pallas, sleeping in graceful attitudes, adorn each curve. The Earl of Clare paid £100 for this monument, and an additional £50 for that to his youngest son, Francis Holles, in St. Edmund Chapel. The pedestal upon which the youthful hero sits attired in Roman armour is circular, having ornamented mouldings at the base. Carved in relief upon the shaft are two female heads supporting large wreaths, and between them, on one side, is placed the inscription. The figure above



DETAIL OF THE SIR GEORGE HOLLES TOMB.



TOMB OF SIR GEORGE HOLLES, 1626.

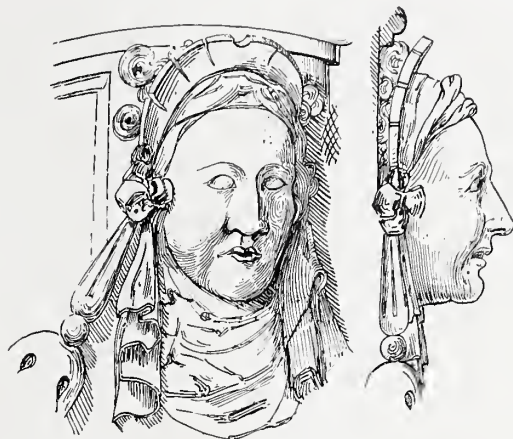
WESTMINSTER ABBEY. WITH PART OF SIR FRANCIS VERE'S TOMB IN THE FOREGROUND.

holds a shield inscribed with the arms of Holles. Walpole, who attributes the design to the Earl of Clare, describes it as possessing "the most antique simplicity and beauty."

Stone mentions "My Lord of Clare" several times; he was a patron of great influence, and is mentioned in connection with a tablet Stone erected to a "Captain Gibson" in 1630, buried "in Essex by Clare," possibly Keddington in Suffolk, as it does not appear to be on the Essex side of the Stour. Mr. Dudding kindly tells me that the lordship of Clare was given by William the Conqueror to Richard FitzGilbert (son of Gilbert, Earl of Briant in Normandy), who gave it to his son Gilbert de Clare, 1090 (who was created Earl of Pembroke by King Stephen). He was succeeded by his son Richard (Strongbow), 1124, who dying without issue his estates devolved to his uncle, Richard de Clare, Earl of Clare, Hertford, and Gloucester, supposed to have been the first Earl of Clare, and who founded the Austin Friary at Clare in Essex in 1248, where he was buried in 1262; the earldom continued in the family until the reign of Edward I. The fourth in descent from Richard Strongbow was Gilbert, who married the daughter of Edward I, having divorced his first wife. His son Gilbert, by his second wife, succeeded, and died without male issue, and the title became temporarily extinct. The lordship remained in



possession of the Clares until 1314, when Gilbert, the tenth lord of Clare, was slain at Bannockburn, and left no issue. It then passed to his sister Elizabeth, widow of John de Burgh, Earl of Ulster. Her granddaughter Elizabeth married Lionel Plantagenet, Duke of Clarence, from whom



*Head on Monument  
to FRANCIS HOLLES.*

chapel in Henry VII's Chapel at Westminster. At his request, James I made his mother a countess in 1618. The monument, which cost £560, exhibits the carving of three workmen in addition to Stone's part, viz., Harry Akers, Anthony Goor, and Robert Flower, the necessary details being drawn full size on boards and carved from these designs. In detail the pillows of these two monuments are particularly interesting, being in each case ornamented with cherubs' heads holding tassels in their mouths, but the wings of one pillow are gracefully curved, and on that to Lionel Cranfield's lady in St. Benedict's Chapel they are straight and formal. Another feature to be noticed is the method of abruptly stopping the mouldings against panels or arms,



TOMB OF FRANCIS HOLLES, 1622.  
WESTMINSTER ABBEY.

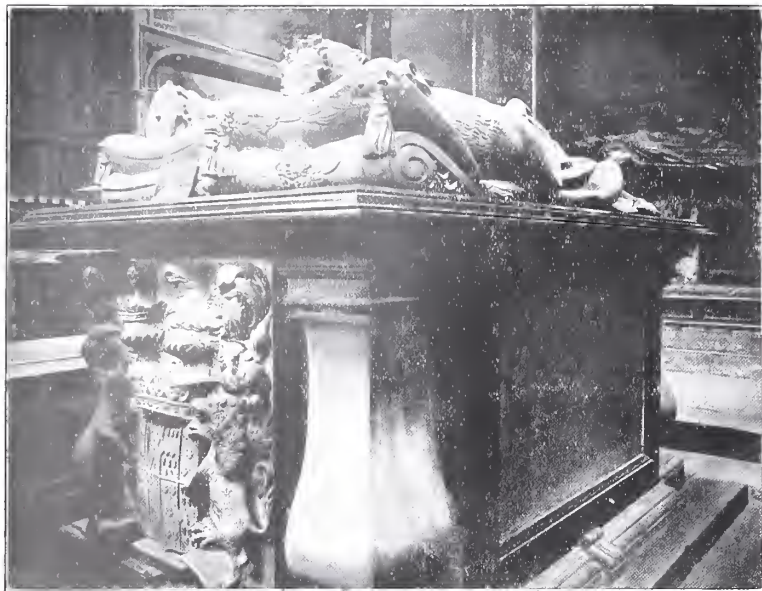
the lordship was inherited by Edmund Mortimer, Earl of March; and in 1425 it came to Richard Mortimer, afterwards Duke of York, father of Edward IV, and so into possession of the Crown. By Edward VI it was granted to Sir John Cheke, his tutor, but resumed by Queen Mary, by whom the "Honour of Clare" was annexed to the Duchy of Lancaster. The late Prince Albert Victor, Duke of Clarence, last held the title, which is derived from the House of Clare.

The next two monuments to Sir George Villiers and Lionel Cranfield are of the second type, and closely resemble the monument to Antoine de la Laing in the Church of St. Catharine à Hoogstraaten, Holland. The former immortalises Sir George Villiers, knight, and his second lady, Mary Beaumont, Countess of Buckingham, who died in 1632. They were the parents of the celebrated George, first Duke of Buckingham, who was stabbed by Felton at Portsmouth, and whose cumbersome monument occupies an ante-



TOMB OF SIR GEORGE VILLIERS AND THE  
COUNTESS OF BUCKINGHAM. WESTMINSTER ABBEY.

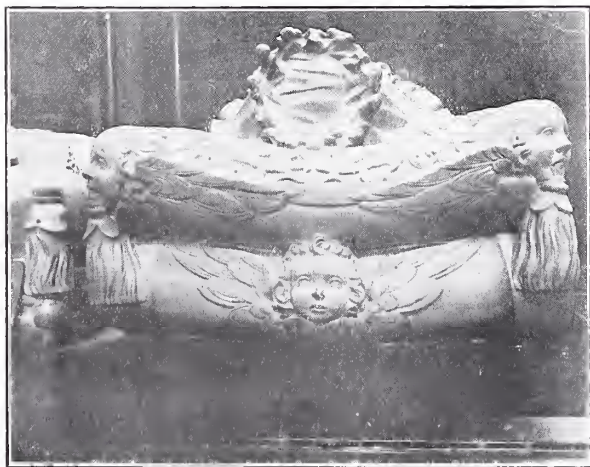




TOMB OF LIONEL CRANFIELD.  
WESTMINSTER ABBEY.

and also the use of curved angle blocks, a favourite detail adopted for churchyard tombs during the hundred years following. The last monument here from this sculptor's chisel is to Dudley Carleton, in St. Paul's Chapel. The figure of Carleton, who was Viscount Dorchester, is reclining on his right elbow. It was built in 1640, and Stone received for it £200 "and a monument that stood in the same place before set up for his lady som 8 years befor."

In 1625, the year that King James died, Stone was employed at the Royal Exchange, for which place he made four statues, viz., Edward V, Richard III, Henry VII, and Elizabeth. For the first three he received £25 each, and that to Queen Elizabeth he removed and reset at Guildhall Gate for £30. Mr. Price gives a long account of this statue, which is supposed to be one of the figures now placed on the stairs leading to the library. With the exception of the statue of Sir Thomas Gresham by John Bushnell, all the



DETAIL OF THE CRANFIELD TOMB.

other figures at the Exchange were destroyed in the fire.

He erected a monument of Canstone at Newcastle for Sir George Selby and his wife for £600. In 1783 a "Restoration" of St. Nicholas Church, Newcastle-on-Tyne, took place. Welford says the monument was broken up for building stones. An advertisement appeared in the *Newcastle Chronicle* for February 9, 1782, for the sale of the tomb, giving its length as 18 ft. and breadth 12 ft. The present verger, Mr. James Knott, has very kindly given this information. There is a good engraving of it in Brand's "History of Newcastle-on-Tyne." It was ordered by Sir George, and completed before his death, a not unfrequent practice at this time by those desirous of securing the immortalisation of their names.

There are other "Histories of Newcastle-on-Tyne" by Mackenzie, Grey, and Bourne. The



latter, perhaps, gives the best account, and it quotes the Latin inscription. There is also a massive mural monument, very like Stone's work, in the south transept, known as the "Maddison Tomb," and dated 1630.

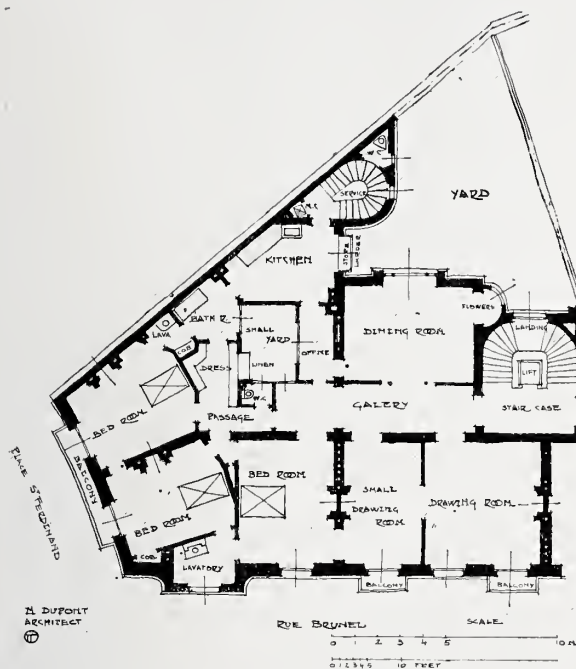
The register reference to the Selby Monument is given by Welford, p. 426, as follows:—"1625. Mar. 30. The Right Worll Sir George Selbie, Knight and Alderman. (Sheriff 1594: Mayor 1600, 1606, 1611, 1622. M.P., 1604 to 1611.)"

ALBERT E. BULLOCK.

(To be continued.)



# Notes from Paris.



TYPICAL FLOOR PLAN.

FLATS: PLACE SAINT-FERDINAND.

H. DUPONT, ARCHITECT.

## Block of Flats, Place Saint-Ferdinand and Rue Brunel.



THIS building has been planned with unusual care by M. Dupont, the architect. In France, and particularly in Paris, it has become customary to monopolise the best position for the reception-rooms to the detriment of the bedrooms, thus rendering these comfortless in the day-time. M. Dupont has broken with this bad habit, and, profiting by the shape of the ground, has arranged his rooms remarkably well. His bedrooms, of which there are three in each flat, with their dressing-rooms all face on to Place Saint-Ferdinand. The drawing-room and the morning-room both overlook Rue Brunel, and the dining-room, which is the least used, is lighted by a court. A large hall connects the front staircase, the dining-room, drawing-room, morning-room, bedrooms, and pantry, this latter forming the connection between the dining-room and the kitchen. Each flat is fitted up with a bathroom, two w.c.'s, back staircase, lift, parcel lift, main heating apparatus, electric light, and telephone.

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We must not pass on without mentioning the position of the front staircase, which has been thus arranged with two objects in view. It is, in fact, situated next to the party-wall. The landlord wished this, as some day or other the next plot will perhaps be added to the building already erected, and then the staircase would be in the centre of the structure, thus leaving a space at the disposal of the architect. The rounded form of the main staircase, besides making it easier to ascend and descend, allows room in the corner for a large air-shaft for ventilating the cellars.

On the ground-floor are shops, which form a basement for the first storey. The next three floors, of which the bays have no frames and the piers no decoration, set off to great advantage the graceful frieze of carved roses on the fourth floor. For the fifth and sixth storeys, the one forming an off-set to the other, the architect has had recourse to bricks, the red of which contrasts with the whiteness of the stone. The seventh floor, which is composed of the servants' rooms, is immediately



"L'Architecte."

FLATS: PLACE SAINT-FERDINAND AND

RUE BRUNEL, PARIS.

H. DUPONT, ARCHITECT.



under the slate roof, the rafters of which can be seen in the highest part of the bays. Over a bay-window on the top floor is a sort of turret with colonnades, which, surmounted by a roof, accentuates the angle.

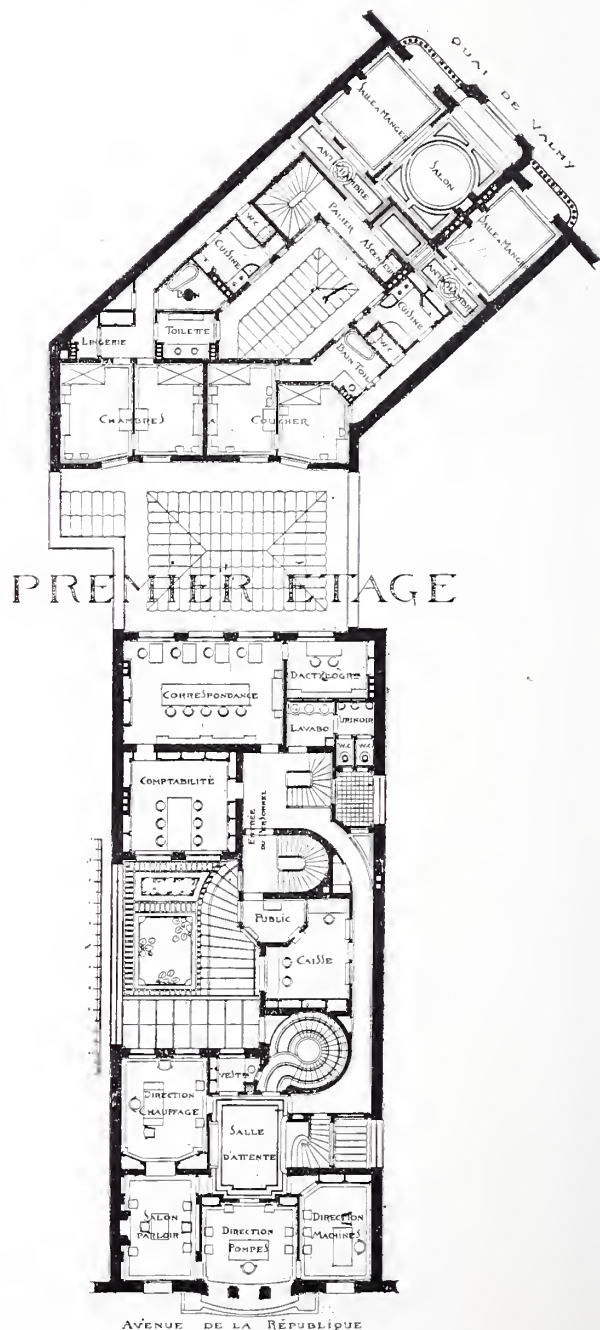
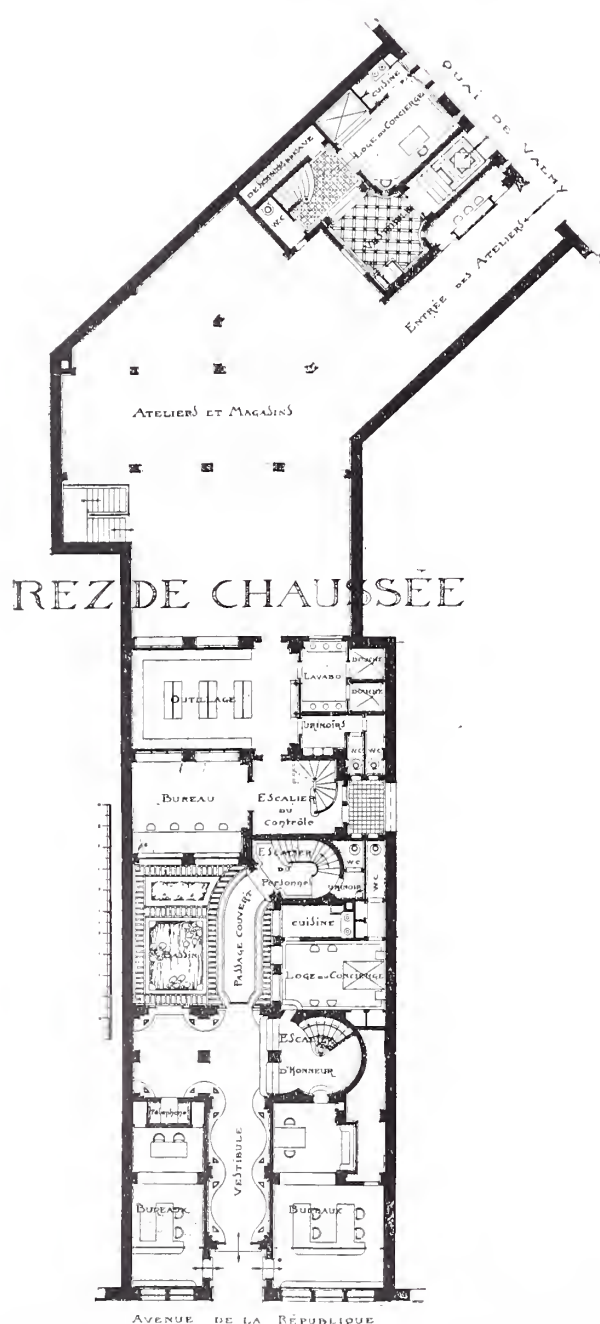
The building on the exterior is, as we have said, of stone and brick, the latter being used for all the channels. The floors are of iron.

## Business Premises, 7, Avenue de la République.

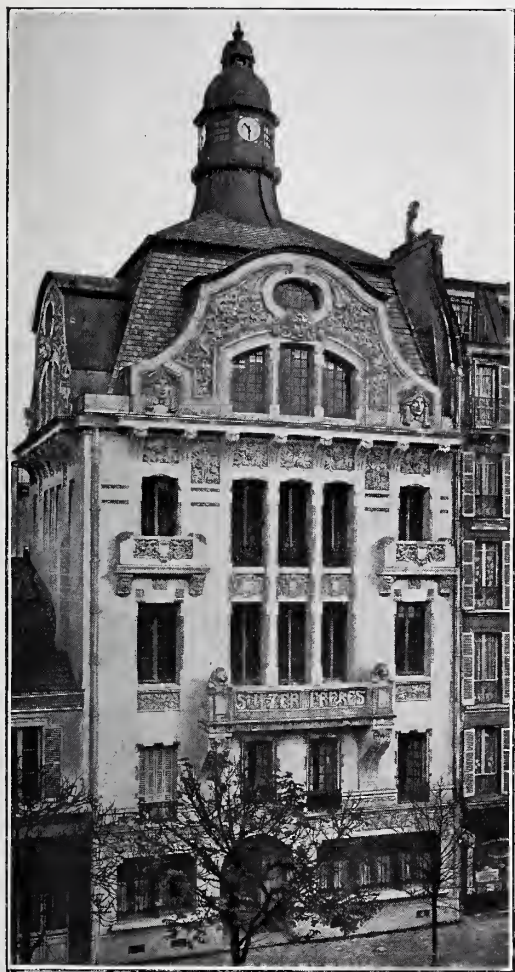
Messrs. Sulzer Bros., the Swiss manufacturers of machines and heating apparatus, obtained the services of M. Eugène Meyer to build

their business house in Paris. The scheme which M. Meyer had to carry out was complicated and difficult; he has completely succeeded. The interior arrangements entirely meet the requirements of the firm, and the façades strike a very personal note.

On the ground floor are two offices and a lobby entered through a porch, the walls and arch of which are of stucco, covered with pavonazzo marble and onyx. The porter's lodge is placed in an excellent position for the supervision of the whole building; it looks on to a court which is kept cool by an ornamental basin of Venetian mosaic, used as a water-lily pond. Leading out of the same court is the entrance-hall, which leads to the grand staircase uniting all the storeys, and







"L'Architecte."

PREMISES, SULZER BROTHERS, PARIS.

ELEVATION TO AVENUE DE LA RÉPUBLIQUE.

EUGÈNE MEYER, ARCHITECT.

to a covered passage at the end of which is the staircase for the staff. The grand staircase is spiral and is in the form of a round vaulted tower. It is built of banded cement and dressed stucco, covered by a spherical cupola and capped by a finial of gold mosaic with corbels forming cramp-irons. On the entresol is the suite of rooms belonging to the manager of the branch.

On the first floor the offices are divided into two distinct groups connected by a passage for the staff; those reserved for the heads of departments (machinery, pumps, heating apparatus, waiting-rooms) overlook the avenue, while those reserved for the staff (book-keepers, clerks, typists) are situated in the back part of the building. These different offices are connected with the upper storeys by an interior staircase and an apparatus for sending papers up and down.

The second and third floors are occupied by spacious offices for the engineers, designers, printing of the designs, &c. The most hygienic principles are everywhere given effect to. The architect has flooded the place with light and air; the corners are rounded, the walls are painted

with "Ripolin" paint, thus rendering them lighter and more easily cleaned, and the floor is covered with linoleum. The stale air is constantly ejected and fresh air pumped in, and at night the place is lighted by arc lamps which send the rays up to the ceilings, thus giving a diffused light over the building.

The fourth and top storey is exclusively reserved for the papers of the business.

The outside of the building is of Villers-Adam freestone, while the channels, the walls of the courtyard, and the floors are of armoured cement, as is also the framework of the roof and the campanile. The roof is extremely decorative, being covered with glazed tiles and copper plates, and when time has softened the tints the whole will tone remarkably well. The divisions of the building are very clearly marked. The whole of the ground floor forms a basement which at once attracts the eye, and on which rest the bays which seem to stretch up and up until they reach the large cornice. The coping is formed by gables which clearly show the boundaries of the building, making it stand out well from the next one. We will say no more here about the decoration of this house, which is extremely interesting, as we intend to treat this subject in a subsequent article on decoration. We shall show then how well the architect has made use of the materials at his disposal, and in what an original way he has grouped them to produce a great artistic whole. We may mention here that the cost of the entire work amounted to £14,000.

## Exhibition of the National Society of Fine Arts.

In the ARCHITECTURAL section of this exhibition few artists show plans, but rather water-colour paintings and photographs. However, M. Goubert interests us with his popular theatre, one part of which is covered in and the other part open to the air. The shape of the building is long, and in it is the open-air theatre, which ends in a sort of trefoil under which is the covered theatre. The two stages are separated by a green-room used in common by the artists of the two theatres. The dividing line is clearly seen on the outside, as is also the position of the numerous staircases.

Mr. Shiner, an English architect, exhibits the plan of a school for boys and girls. His building is of brick and his façade is relieved by two large gables.

Messrs. Sauvage and Sarazin give us only photographs of a country mansion. The overhanging roof, covered with tiles, is supported by consoles springing from the naked wall. The balconies





"THE FOUNDERS": DECORATIVE PAINTING  
BY LÉVY DHURMER, AT THE NATIONAL SOCIETY'S EXHIBITION.

and the staircases are of wrought iron with scrolls of foliage.

M. Nicolas has produced a bull-fighting arena in a modernised Spanish style. He has sought simplicity and unity in his lines. Balconies introduce a lighter touch in his façades, which are otherwise without ornament.

Among the SCULPTURE we notice, first, "The Consoling Muse," from the chisel of Mlle. J. Christen—an extremely decorative work, in which a woman lying down and holding in her hand a branch of laurel embraces a man sitting in an attitude of dejection.

M. Steiner brings us back to a more animated subject in his "Avalanche." On a steep slope a naked woman with haggard eyes, crouching down and holding on by one hand, is about to fall down an abyss.

M. Pierre Roche exhibits a "Monument in memory of Dalou," his master. The bust of Dalou is borne by a man with powerful muscles and by a woman in a Phrygian cap holding laurels in her hand. This personifies the homage of Strength and of the Fatherland.

"The Woman with a Lyre," by M. Rodin, is very decorative, rather on account of the way in which it is treated than on account of the subject itself; with one knee on the ground the woman crouches stretching out her right hand towards inspiration.

The exhibit of M. E. Lagare is a great work meant for a cemetery. In the centre is a man with wings and closed eyes who is raising his hand towards the unknown. Under his wings and in the folds of his tunic swarm men, women, and children, who are weeping and writhing in anguish.

The DECORATIVE ARTS section is one which interests us most and which unfortunately is too largely represented by jewellery and bric-à-brac. M. Tournel exhibits two stained-glass windows; the first is "The Dance of Salome," with a background of red and green peacocks' feathers. The other is "The Legend of the



"THE FOREST SINGS": DECORATIVE PAINTING BY  
VICTOR KOOS, AT THE NATIONAL SOCIETY'S EXHIBITION.





"L'AUBE DES CYGNES": DECORATIVE PAINTING BY FRANCIS AUBURTIN,  
AT THE NATIONAL SOCIETY'S EXHIBITION.

Photo: Moreau Frères.

Golden Fleece," "The Fall of Helle," and "The Conquest of Jason."

M. H. Carot has also sent in two works. The first is a panel for a circular stained-glass window, and represents the five senses personified by children. The second is a copy in colours of the rose window in the south transept of Angers Cathedral.

In the stained-paper section M. Waldruff has produced four delightful panels of grey manors seen by different lights of the sun and of the moon, with half-conventional foliage in the foreground. The whole work is in dull tints with very warm touches.

M. André Hellé, the well-known humorist, has sent in six panels for stained paper for a nursery. They represent wooden toys; the soldiers, the train, the Noah's ark, the sheepfold, the motor among the sheep, are all most amusing and are evidence of a very lively imagination.

For some time past we have complained of the ugliness of the steam radiators which spoil our flats. M. L. Rion has produced a radiator cover in beaten copper, in the form of a conventional peacock; the heat passes through the hollow feathers. This branch of design is a new and interesting pursuit which deserves to be cultivated.

DECORATIVE PAINTING.—The decorative paintings are, unfortunately, too numerous for us to be able to study them all. We must be content with noticing them hurriedly and describing them briefly.

M. Francis Auburtin, brother of the architect of the Apollo, exhibits a great composition, in

which nymphs are disporting themselves on the banks of a lake among peaceful swans with white plumage. A background of forest stretches away into the bluish mist, while over the whole is a pink sky. The ensemble is pale and grey, but it all tones deliciously.

"Eternal Spring" is the title of three panels by M. Maurice Denis. In all three we see girls naked or clad in white under the shade of apple trees in blossom, in gardens where fountains are flowing. One of the panels shows us the Virgin and the infant Jesus surrounded by spring flowers and young girls. The pure blue skies and the mauve backgrounds help to produce an impression of youth and newness. These canvases are painted in dull tints like a fresco. The two panels of "Sweet Daytime," by M. Lerolle, again represent young girls; here they are reading verses and bathing in idyllic country. M. A. Dagnaux exhibits a picture of two panels in which are seen cows and sheep in meadows on wooded cliffs. They might be called "Morning" and "Evening" on account of the very happy effects of the sunlight colouring the sea in the distance.

We come back to an eminently decorative picture in the work by M. H. Gervex. It is meant to be placed above a mirror over a fireplace. The subject—"Fortune going towards Work"—is treated in a pretty way. Mars is leading Fortuna with her horn of plenty and love to a man draped in red and surrounded by the attributes of peace and work. In the second design we are led to feel that among the clouds are music, poetry, and agriculture.



We find the works of M. Lévy Dhurmer in two of the rooms; and in his two pictures, one of which is a crayon drawing, we once again see his great variety of tones, which are always so warm and so well harmonised. First there are "The Founders" working in a dark foundry lit up by the red and green lights cast by the metals as they are melted. Here we feel is work, movement, and all is carried on in an atmosphere of smoke through which we catch flashes of light. The glowing melting-pots lighten up the many-coloured clouds of steam which float above the heads of the workmen. The second picture is a triptych entitled "Lace." First we see "Bruges" symbolised by a woman wearing a black cowl with the convent of the Beguines in the background; then "Le Puy," in which a girl is making lace, while behind her rise the extinct craters of the mountains of Auvergne. Lastly, "Venice" is represented by a dreamy Italian woman in front of a palace near which glides a gondola. These three panels, in crayon, are gilded by setting suns producing different effects.

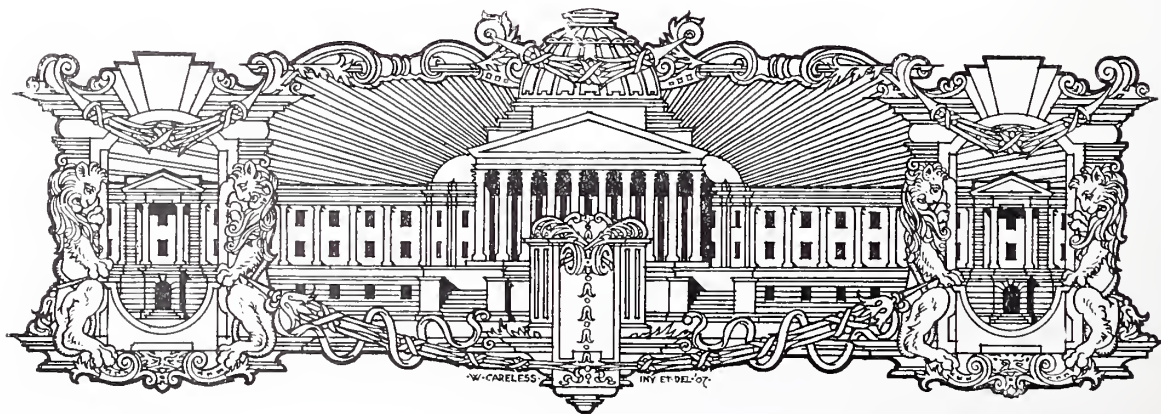
M. Caro Delvaille exhibits a large painting. Numerous people are chatting in groups around a lunch table on the terrace of a castle; a white peacock in the foreground gives a light touch. Mlle. Daynes Grassot in her triptych "Brotherhood" shows us the "Fortunate ones of the world deeming it an honour to help the Needy." In the centre the figure of Christ symbolises Brotherhood. M. G. Courtois in an immense decorative composition represents Adam and Eve in the Garden of Eden. Eve is holding out the apple to Adam, who is lying down in the grass full of flowers; the sky is clear, and an air of enchantment pervades the whole. In the right-hand half the man has sinned and is condemned to suffer. A man is loading a boat with heavy nets; his wife, with a sorrowful countenance, carries a child in her arms; the lake is cold, the flowers have disappeared; in the background are mountains covered with snow and surrounded by thick clouds.

Very decorative also is the picture of M. Koos, entitled "The Forest Sings." In the centre a satyr, clinging to a tree covered with ivy, is singing. Gazelles are drinking in a bubbling stream, while doves are cooing on a branch. Next we see a woman surrounded by laughing children. An atmosphere of calm and sunlight is in keeping with the subject and helps to give an impression of peaceful life. M. G. Maury has sent to the Salon his "Awakening of the City." Paris is shaking off the night and sleep, and the quays are becoming animated. Notre Dame is still wrapped in a mauve mist.

We will end with a description of the very beautiful picture which M. Roll, the President of the Salon, has painted for the Sorbonne. It might be called "Humanity," or rather, "The Scientific Research of Humanity approaching the Exact and Ideal Sciences." A man in a laboratory overall and a woman veiled in brown are throwing a capsule from which fumes are escaping; this represents Chemistry. In the centre three savants, preceded by numerous groups, are advancing towards the ideal which they are seeking. To the left a woman is weeping over the corpse of a naked man; this typifies Nature, which human knowledge has not yet been able to overcome. In the background rocky mountains and factories wrapped in smoke show us the labour of man extracting minerals from the earth and turning them to profit. On the other hand trees turned yellow and broken by a storm symbolise the almost invincible strength of Nature. In the centre of the background the mist and the smoke lift to reveal Science in the person of a fair young girl, wrapped in a tinge of gold and bathed in light. The harmony and the composition of this canvas are perfect, and the master has blended all his tones so that the whole harmonises most beautifully.

ROBERT MALLET-STEVENS.

JACQUES ROEDERER.

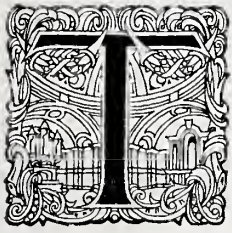




# Current Architecture.

## Pelt's Home, Copenhagen.

FRED LEVY, Architect.



THE original building of Pelt's Home for a certain number of poor and needy persons, first erected and endowed by Mr. Pelt in thankfulness for the happiness and prosperity that had been

vouchsafed to him, and within which its inmates were to enjoy peace and rest, has lately made room for the characteristic building here illustrated. The materials are red brick and granite, the roof being covered with red tiles. The building has about it an unmistakable air of an old-time home, a haven of refuge, both in the street frontage and in the courtyard, forming a secluded garden, in which, as elsewhere in the building, there are seats where the old souls (its



PELT'S HOME, COPENHAGEN.  
FRED LEVY, ARCHITECT.





PELT'S HOME, COPENHAGEN. PRINCIPAL ENTRANCE.

original name, by the way, is Pelt's "Sjæleboder," or "souls' booths") can rest and chat. Both the entrance and the bay window possess a decorative feeling in harmony with the whole building.

### Avebury House, Birmingham.

THIS building has been erected to suit the requirements of local scientific societies, medical practitioners, and professional men generally. The ground floor is separately approached by the central entrance and the first floor by a side

entrance, while the other side entrance supplies the remainder of the building, including a large hall on the third floor for the use of the societies. The general contractor of the building was Mr. S. F. Swift, of Birmingham. The stonework for the front was supplied by the Empire Patent Stone Company, of Leicester. "Fram" partitions were used to divide up the suites of rooms. The elevation was designed by Mr. Marcus O. Type, A.R.I.B.A., of Birmingham, when in partnership with Mr. Gilbert Smith.





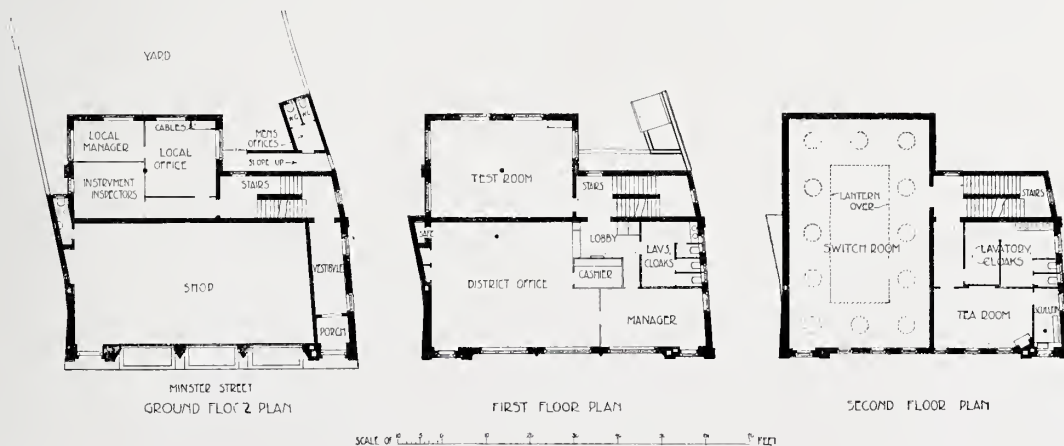
PELT'S HOME, COPENHAGEN. THE COURTYARD.

## House, Four Oaks, Sutton Coldfield.

E. F. TITLEY, Architect.

THE accommodation comprises dining and drawing room, hall, and small morning-room, kitchen, &c.; four bedrooms, dressing-room, bath-room, &c., and two attics. The design was made with a view to keeping down the appearance of

height, which in houses of this size, where attics are provided, is often objectionable. The treatment is very simple, and the materials used are thin red local hand-made bricks, red hand-made Hartshill tiles, and hard brick gable copings with tile creasing under. The windows are wood casements, and all woodwork is painted white. Messrs. J. Turville & Son, of Sutton Coldfield, were the builders.



NATIONAL TELEPHONE CO.'S BUILDING, READING. PLANS.

LEONARD STOKES, ARCHITECT.



*Photo: Arch. Review Photo. Bureau*

NATIONAL TELEPHONE CO.'S BUILDING, READING.  
LEONARD STOKES, ARCHITECT.





*Photo: Whitlock & Sons.*

AVEBURY HOUSE, NEWHALL STREET, BIRMINGHAM.  
MARCUS O. TYPE AND GILBERT SMITH, ARCHITECTS.



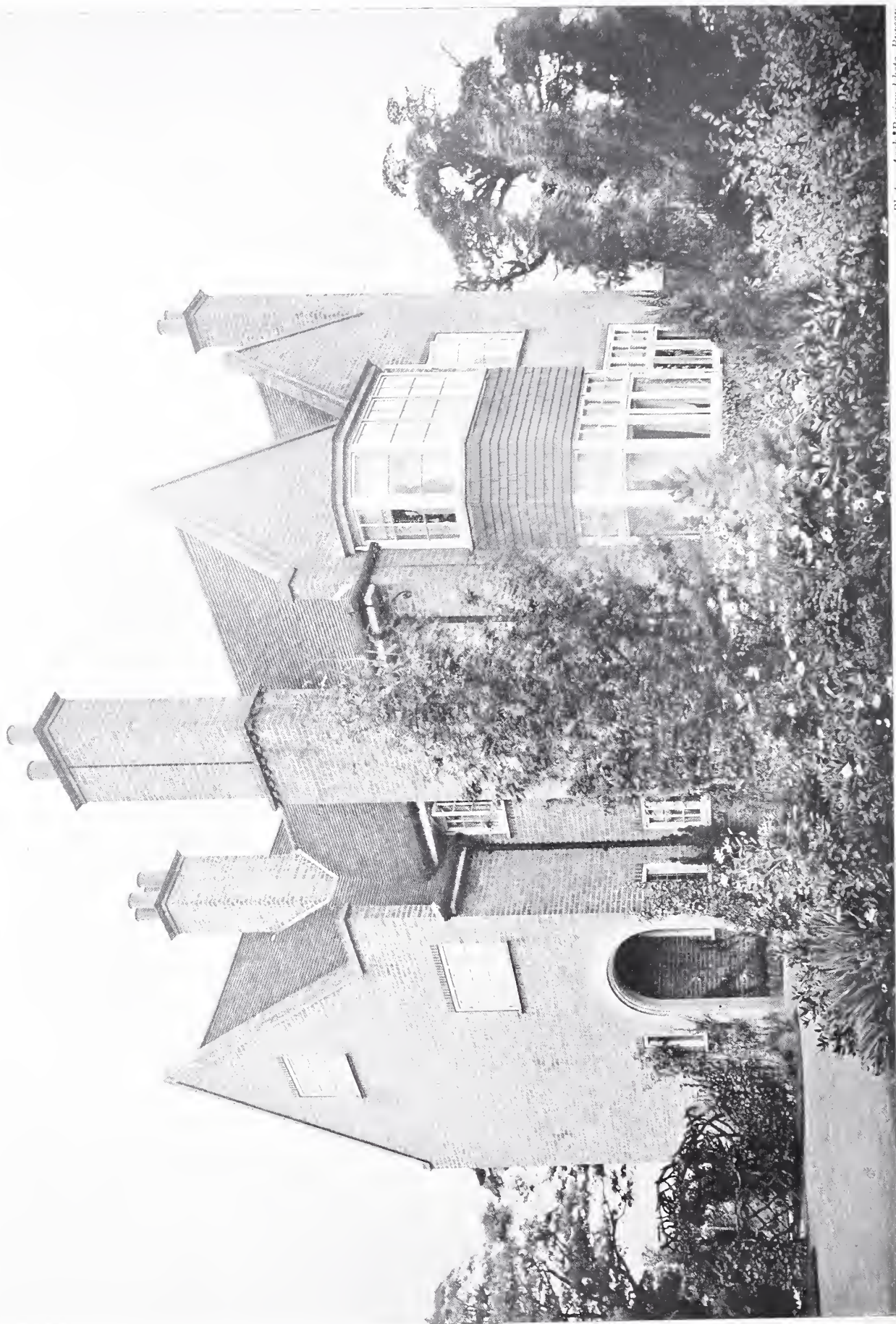


Photo: Arch. Review Photo Bureau.

HOUSE AT FOUR OAKS, SUTTON COLDFIELD.  
E. F. TITLEY, ARCHITECT.

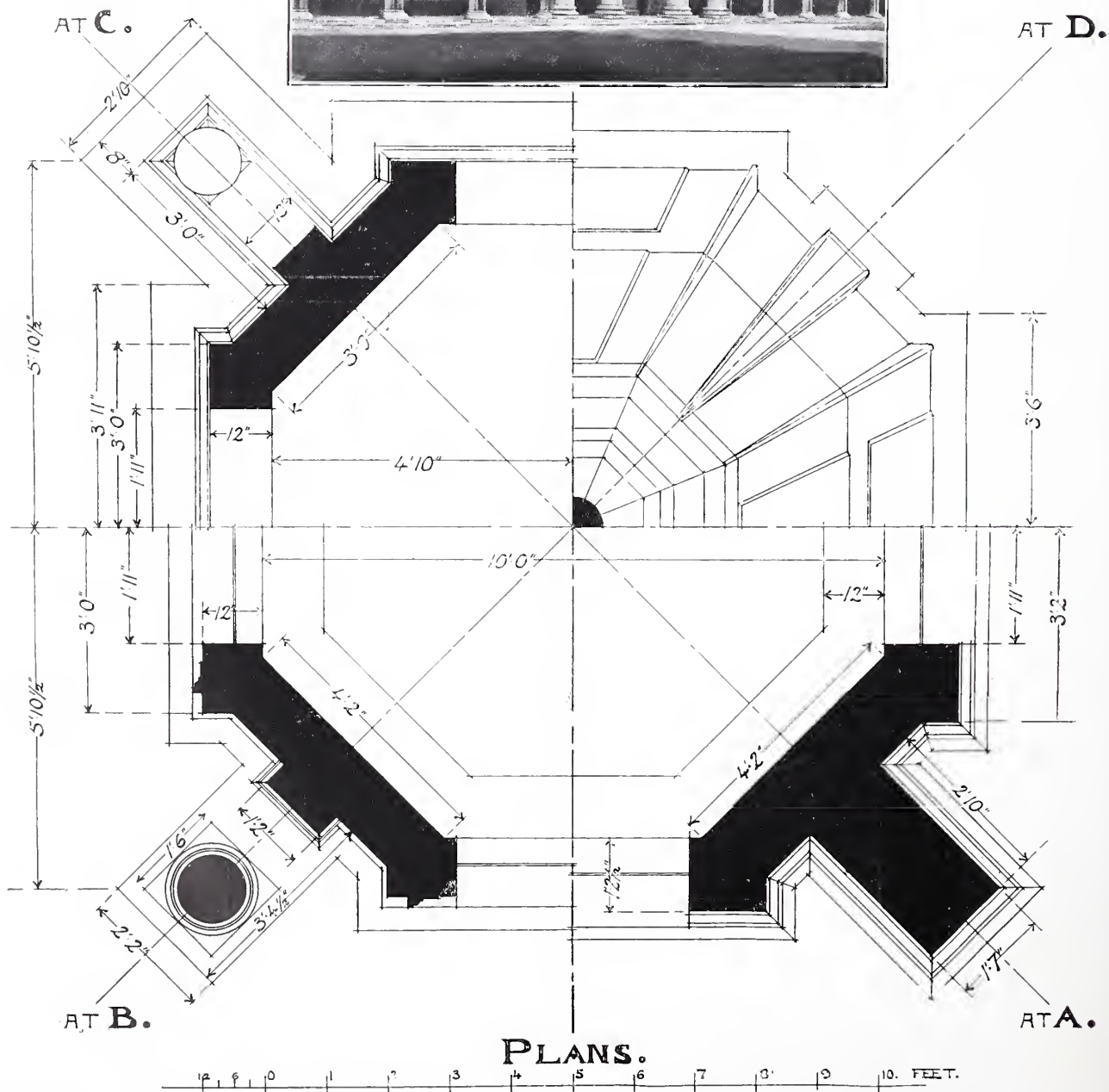


# The Practical Exemplar of Architecture—XXII.



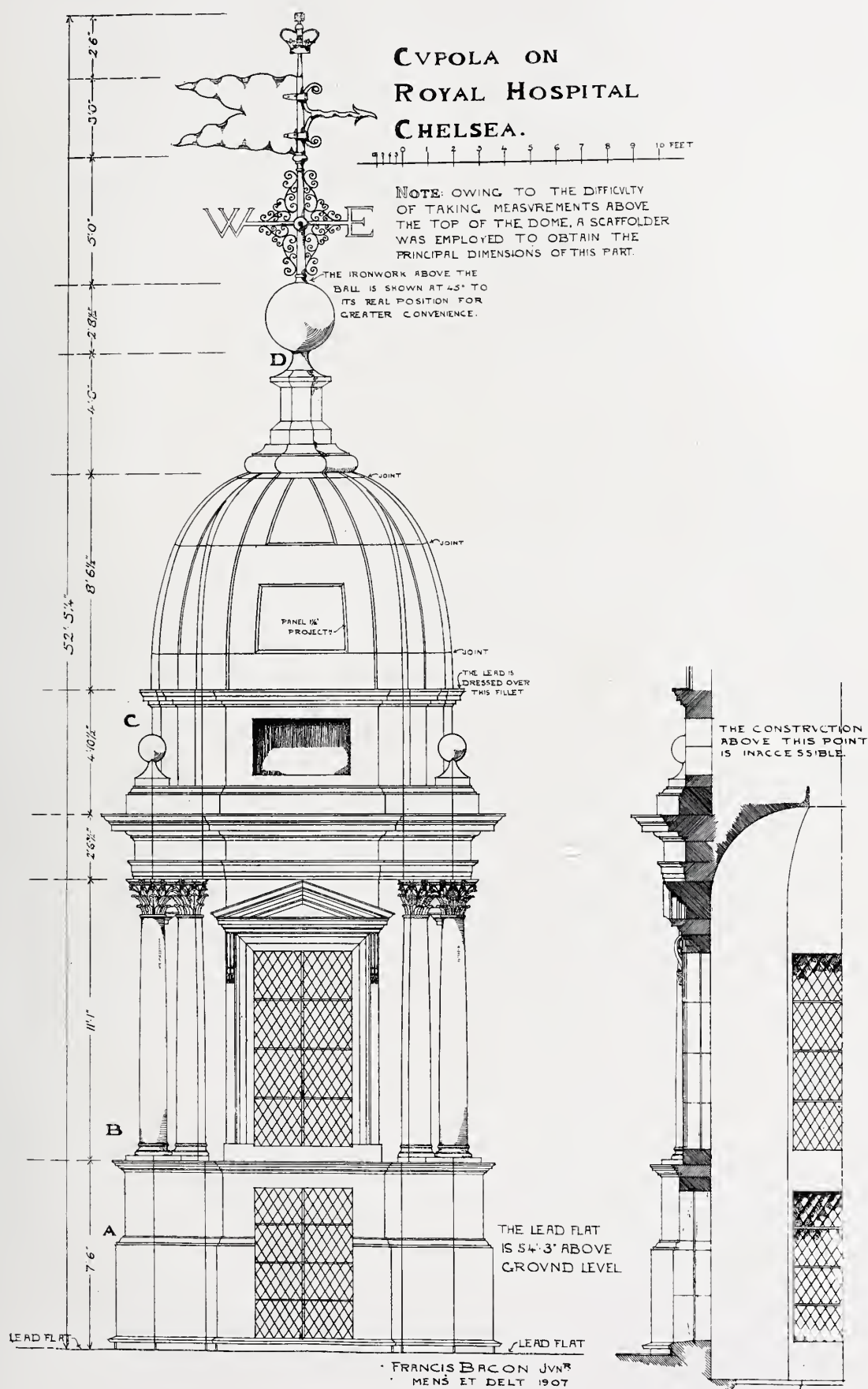
CUPOLA, ROYAL HOSPITAL, CHELSEA, LONDON.



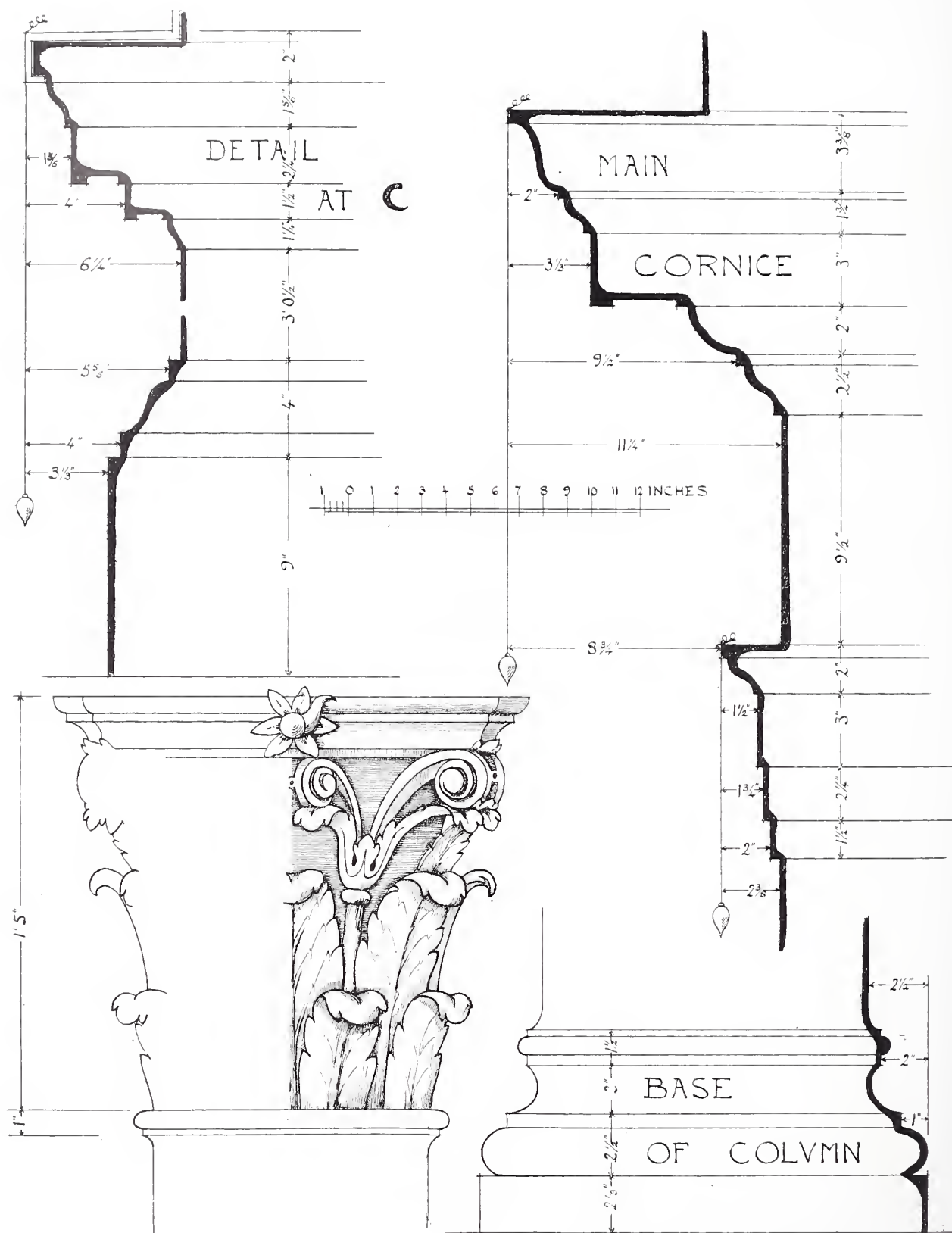


PLAN OF CUPOLA, ROYAL HOSPITAL, CHELSFA.  
MEASURED AND DRAWN BY FRANCIS BACON.



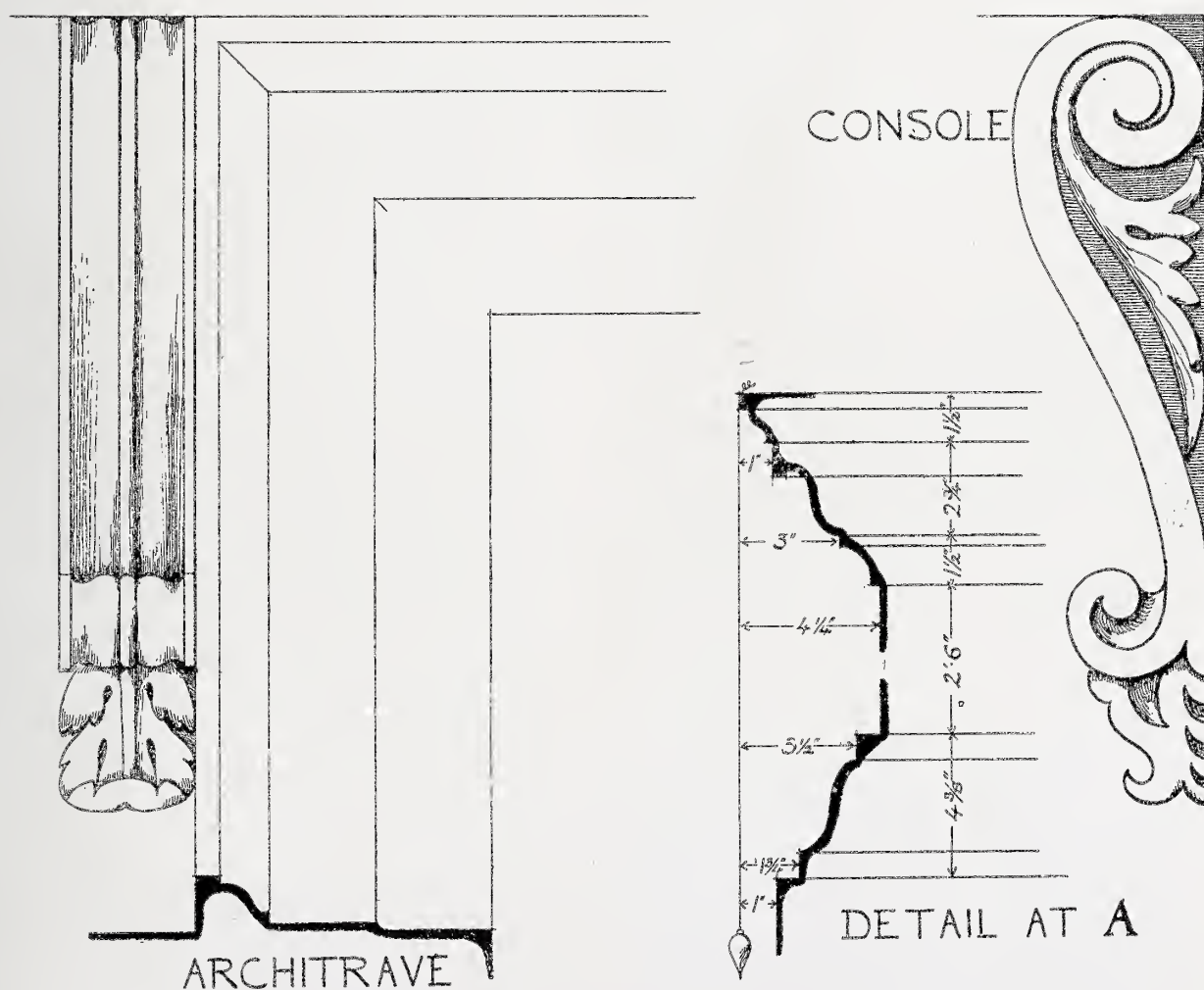
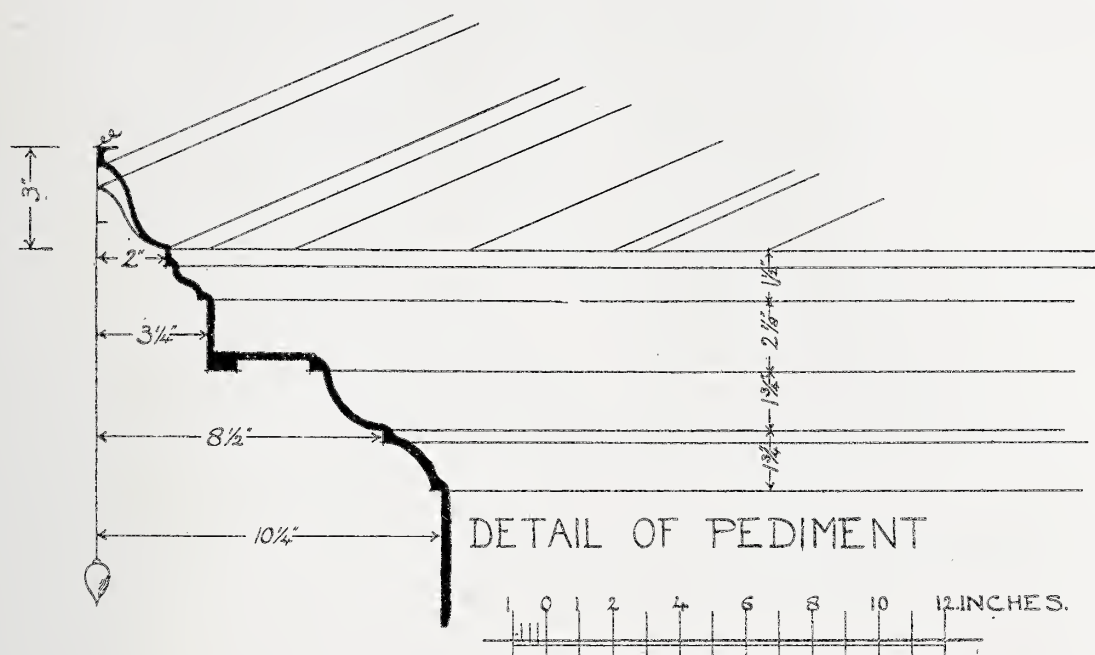






CUPOLA, ROYAL HOSPITAL, CHELSEA, LONDON. DETAILS.  
MEASURED AND DRAWN BY FRANCIS BACON.





CUPOLA, ROYAL HOSPITAL, CHELSEA, LONDON. DETAILS.  
MEASURED AND DRAWN BY FRANCIS BACON.



# The London County Hall Competition.

TO THE EDITOR OF "THE ARCHITECTURAL  
REVIEW."

SIR,—I see that in your notice of the designs in the final competition for the London County Hall, which is published in the March number of THE ARCHITECTURAL REVIEW, your contributor states: "I am surprised to find three competitors proposing to put the main carriage entrance on the Bridge Road. Two of them—Messrs. Jemmett & McCombie (108) and Messrs. Gardner & Hill (114)—survived the winnowing process this arrangement notwithstanding; and yet it seems to me that it would prove a quite impracticable project."

Allow me to point out that the design I submitted, in collaboration with Mr. G. T. McCombie, shows the principal carriage entrance from the Belvedere Road into the entrance courtyard at the bridge end of the site, and not from the Bridge Road. The entrance from the bridge is for foot passengers only, and is at a higher level than the courtyard. This difference in level is clearly explained on the drawings—both plan and section—which show a short flight of steps from the entrance down to the courtyard.

May I rely upon your courtesy and sense of fair play to correct this mistake in your next issue?

A. R. JEMMETT.

## Books.

*The Charm of the English Village.* By P. H. Ditchfield, M.A. Illustrated by Sydney R. Jones. 10½ in. by 6¾ in. pp. 167. Price 7s. 6d. nett. London: B. T. Batsford, 94, High Holborn.



MR. DITCHFIELD and Mr. Sydney Jones run admirably in harness, and their unfolding of the charm of the English village is fresh and stimulating. Mr. Ditchfield is an antiquary of encyclopædic knowledge, but in this volume he is content to wind a pleasant *causerie* round the sketches of Mr. Jones, which are the chief justification of the book. The technique of the drawings is admirable, and the view-points are chosen with an acute sense of the picturesque, while yet the details of the architecture are sufficiently well emphasised. At only one of the scores of sketches would we cavil. The "Haunted Hall, Harvington," appears in a dark drawing of the house by moonlight, and is mildly sensational without being very convincing. The picture of "Carisbrooke from the Castle Hill" strikes us as peculiarly charming.

Mr. Ditchfield in his running commentary deals with the chief features of an English village—the church, the cottages, barns and dovecotes, almshouses, bridges, and the like.

There are some evidences of haste in his writing. There is a picture of the Monksbarn at Newport, Essex, which is described as retaining some gothic features. It retains them for the excellent reason that it is a gothic building of the fifteenth century. The carving beneath the oriel window is not of "a king and queen sitting and startled by the strains of a celestial choir, with one angel playing on a harp and the other apparently on an organ." The figure is of the Blessed Virgin crowned, supporting the infant Saviour with her left hand and holding a sceptre in her right. The organ is quite apparently a portative with eight keys.

We are glad to see Mr. Ditchfield disposing of the ridiculous legend that the crossing of the legs in mediæval recumbent effigies has anything to do with the crusades, but when he speaks of "one whose feet are crossed at the knees" and "the third knight with feet crossed at the thighs," we have visions of a high acrobatic capacity in the knights of the Middle Ages to which even Mr. Ditchfield's knowledge cannot reconcile us. Our author is somewhat of a *laudator temporis acti*, and regrets that Horsham stone slabs are no longer used for roofing, and that if you want them you can only accomplish your purpose by pulling down an old house and carrying off the slabs. We seem to have seen many modern houses so roofed without recourse to such predatory methods. We



can hardly agree that the reason why thatch is not so usual as formerly is that good straw is not so plentiful. We fancy that the extreme difficulty of getting a competent thatcher who will work at anything like a reasonable price has more to do with it. The number of people who are waking up to the tranquil beauties of English villages increases by leaps and bounds, and to them this tastefully printed and pleasant book will come with great acceptance.

### PORTUGUESE ARCHITECTURE.

*Portuguese Architecture.* By Walter Crum-Watson. 11 in. by 7 in. pp. xvii, 280. Illustrations: 1 coloured plate, 1 map, 101 from photographs, and sundry plans in text. 25s. nett. London: Archibald Constable and Co., Ltd., Orange Street, Leicester Square.

THE outstanding feeling after reading Mr. Watson's able history is a renewed conviction of the overmastering influence of political history on architecture. The Iberian Peninsula is divided into two main political entities by lines neither geographical nor racial, but the divorce between Spanish and Portuguese architecture is amazingly marked. This divergence is perhaps more notable in the minor crafts than

Spain, but rather for lack of opportunity than by reason of any virility of the native art to resist external pressure.

However one may regard Manoelino architecture as an art of itself to be admired, it has the supreme merit of being entirely native and the outcome of the spasm of national glories and prosperity which were the reward of her intrepid navigators. Mr. Watson labours to establish, and we think with success, that the wild naturalism of Manoelino carving was only slightly the result of Indian influences, and derived by logical development from the rich realism of the gothic work which it followed.

It was in effect the luxuriant and ultimate native expression of the Portuguese mind, as was Flamboyant in the case of France, and as the stiffened lines of the Perpendicular period in England were the outcome of our national character and history. King Manuel the Fortunate controlled the destinies of Portugal from 1495 to 1521, and was a patron of architecture much as our Henry III was in the thirteenth century, during which period, by the way, Portuguese architecture was at its slackest.

When King João II (1487-1495), his predecessor, brought Andrea da Sansovino from Italy to work in Portugal for eight years, there was still so great a vitality in the native art that Sansovino failed altogether to turn it into Renaissance channels, and but for a doorway at Cintra attributed to Sansovino on imperfect evidence, there is nothing in the new manner until Master Nicholas, a Frenchman, began his work in 1517, the year following that of Torrigiano's first completed work in England.

João de Castilho may roughly be regarded as the Wren of Portugal, in so far that he was the outstanding personality in the direction of the architectural destinies of his country at the time of her greatest building activity. His work began on Manoelino lines and became more and more influenced by Renaissance motives, until the way was prepared for Terzi, an Italian, who departed altogether from the vernacular and plunged into classic forms.

The Spanish usurpation by Philip II broke Portugal as a nation, and destroyed her architecture, which dwindled thus



THOMAR. TEMPLARS' CHURCH.  
From "Portuguese Architecture."

in the main business of masonry until the Manoelino period is reached, for there is hardly any native sculpture or wrought iron in Portugal that can be even compared with the Spanish work. To day there is practically only one great mediæval reredos remaining (Sé Velha, Coimbra) to match the many in Spain. The Mauresque influence in Portugal is markedly slighter except in tilework, and the actual Moorish buildings comparatively fewer. Portugal was not in her mediæval period the sport of foreign influences to the same extent as



EVORA. SÉ CLOISTER.  
From "Portuguese Architecture."



early into a rococo incredibly base. Perhaps nowhere so much as in Portugal did classic detail fall to such misguided uses. For Mr. Watson's diligence and encyclopædic knowledge of Portugal, her history, and her buildings, we have nothing but praise, but we think his book in some way falls short. Though a nation's architecture is the symbol in stones of her history, it is possible to set down too much history, and we think Mr. Watson has somewhat confused his argument in this way. We look, too, in vain for any large critical survey of his subject, the lack of which is not met by most detailed and elaborate descriptions of all of the most notable buildings in the country. It is the old difficulty of not being able to see the forest for the trees. Our last complaint is more serious. One hundred photographs are not enough illustration, especially as nearly all of them are quite poor, and to far too small a scale. It is not too much to say that to double the illustrations would quadruple the value of a volume which we welcome as a standard work.

### "THE ANTIQUARY."

*"The Antiquary,"* Vol. xliii, 1907. 8vo. pp. 956. 7s. 6d. London: Elliot Stock, Paternoster Row, E.C.

*The Antiquary*, now in the forty-fourth year of its life, needs no recommendation from us, and it is pleasant to have the bound volume. It favours no particular person or place, and the reader can hardly fail to find something in the line of his usual studies of which he will be glad to know. Take, for instance, the Pageants. If only because it preserves the records of all that we saw last year, this volume could ill be spared.

### PICTORIAL WINDSOR.

*Windsor. Described by Sir Richard Rivington Holmes, with illustrations in colour from paintings by George M. Henton.* 4to. pp. 117. 7s. 6d. London: A. & C. Black, Soho Square.

LIKE others of the same sort, this is essentially a book for the drawing-room table. The illustrations are pretty, very likely from excellent paintings; and as for the writing, no one more competent could have been found to undertake it than the author, Sir Richard Holmes. By means of architectural drawings and plans it might have been made more instructive, but in the writer's straightforward account of the Royal Palace of Windsor from the earliest times to the present day there is as much instruction as could be expected, and the story as told is interesting. Edward III, who was born in the Castle, made it always his favourite home—the most stately and illustrious of all the palaces of Europe; and the most glorious Order in Christendom, that of the Garter, originated in his revival of the Brotherhood and Fellowship of the Knights of the Round Table, founded by Arthur of glorious memory. Further on, the interest centres in that architectural marvel, St. George's Chapel, with which, inasmuch as it is Gothic, the history of Windsor ends. It may possibly pain some readers to find that the author's predilection for Gothic leads to his making no secret of his contempt for Wren, and his decided preference for Mr. Wyatt's improvements and restorations.

### DECORATORS' SYMBOLS.

*Decorators' Symbols, Emblems, and Devices: By Guy Cadogan Rothery. With 19 plates of original designs by E. Fletcher Clayton.* 7½ in. by 5½ in. pp. 131. 3s. Trade Papers Publishing Co., Ltd., 365, Birkbeck Bank Chambers, London, W.C.

WHILE we are not clear that it is a good thing for the editor of this book to say that Mr. Rothery writes "so agreeably," and to point out Mr. Clayton's "freshness and original

touch," we are disposed to agree with him. This manual should prove useful in keeping decorators in the strait way, though we are doubtful whether the plate devoted to a representation of the Deity is quite suitable for a book of this sort. However, anything tending to improve the technique of the ordinary craftsman is very welcome, and we think the book deserves to be presented in a more attractive form: the cover is frankly hideous.

### BOTTICELLI AND VAN EYCK.

*Botticelli: By R. H. Hobart Cust, M.A.* pp. 101. Illustrations 8.

*The Brothers Van Eyck: By P. G. Konody.* pp. 71. Illustrations 8.

*Both in Bell's Miniature Series of Painters.* 6¼ in. by 4 in. Cloth, 1s.; limp leather with photogravure frontispiece, 2s. each. London: George Bell & Sons, Portugal Street, Lincoln's Inn Fields.

MR. CUST in his preface apologises for his little Botticelli volume on the ground that Mr. Herbert Horne's monumental monograph is at last making its appearance. Mr. Konody might also have deprecated a book on the Van Eycks, seeing that Mr. Weale's equally authoritative work on the pioneers of oil-painting is still hot from the press. No apologies are, however, needed. Both these little monographs serve a clear and valuable purpose, which is to set before the art-loving amateur who possesses a spare shilling a handy *vade mecum* covering the whole ground.

Messrs. Jack's series, the "Masterpieces in Colour," is stronger in illustration, for a colour plate is necessarily more valuable than a monochrome reproduction, but the letter-press is very slight; while Messrs. Bell's authors not only give us many chapters of biography and criticism, but add lists of works, bibliographies, &c.

Of the two volumes now noticed, Mr. Cust's is the fuller and more informing, Mr. Konody's the more fluent and suggestive. The latter wisely omits to take any strong line on the disputed question as to whether Hubert or Jan Van Eyck, or either of them, actually invented oil-painting; but as they certainly first realised its possibilities, and as Jan is the father of realism, their work must always have a peculiarly absorbing interest.

We are glad Botticelli's *Nativity* at the National Gallery is illustrated by Mr. Cust: for the expression of pure joy, it has possibly no equal in the history of painting.

### HAYLING ISLAND.

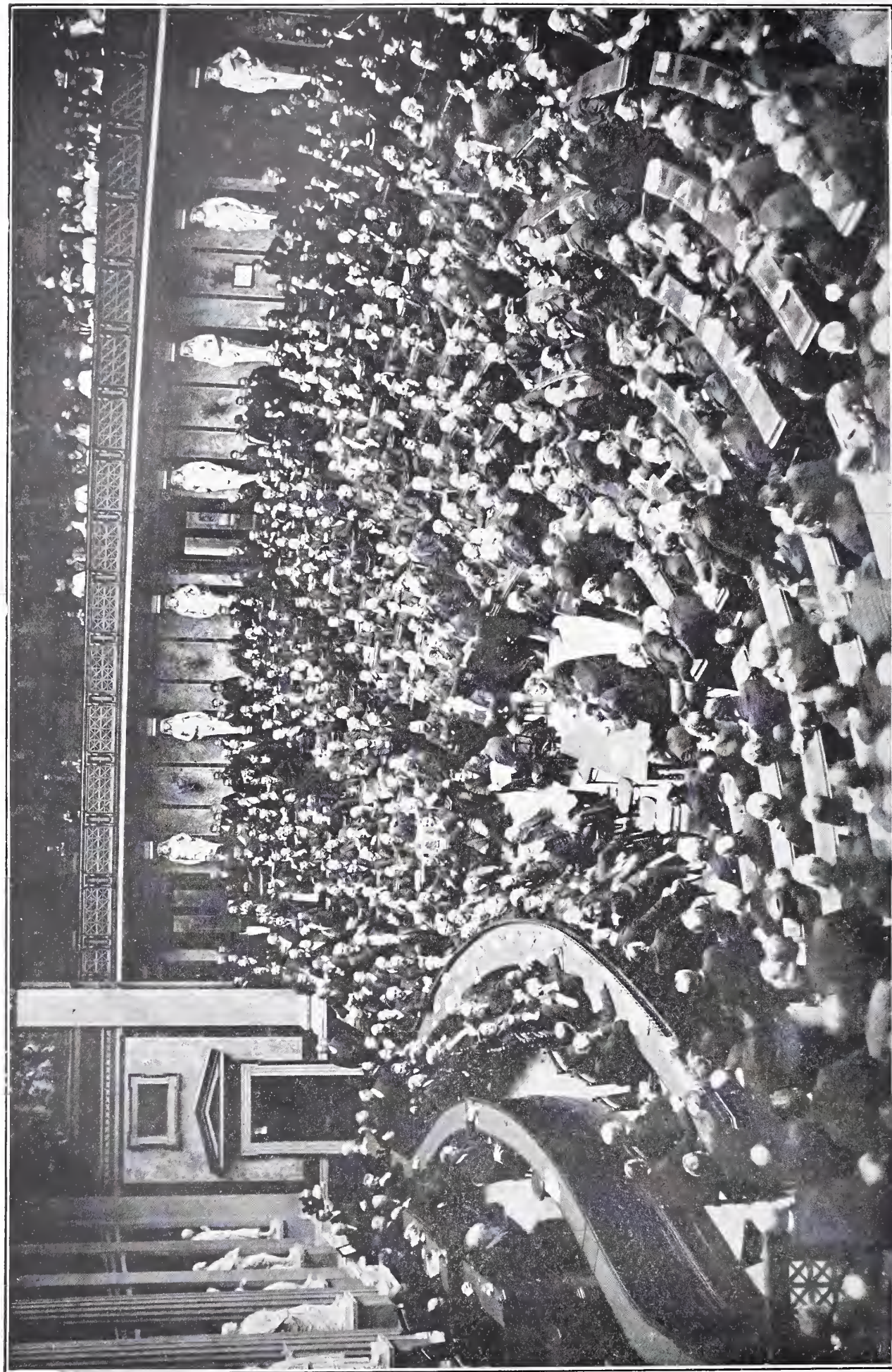
*Roman Hayling: a Contribution to the History of Roman Britain: By Talfourd Ely, D.Litt., M.A. (Lond.), F.S.A.* Second and enlarged edition 10 in. by 6 in. pp. 38, plates 8. 3s. nett. London: Taylor & Francis, Red Lion Court, Fleet Street.

HAYLING ISLAND does not present great attractions to the antiquary who wants his antiquities strikingly visible or pretty. Dr. Talfourd Ely's work, however, is of great value as a painstaking effort to elucidate the tracks of the Roman occupation. It is the more interesting when it is remembered that the whole of the excavation has been done by Dr. Ely's own hands—no small achievement for a man of nearly seventy. It would appear from the paucity of "finds" that Hayling was abandoned as a settlement in a deliberate fashion, but the coins found date from a British coin of the first century B.C. to Constantine coins of the middle of the fourth century. We cannot give higher praise than to say that Dr. Talfourd Ely's researches are of the same high value as those carried on at Silchester and Cæwerent.



THE ARCHITECTURAL  
REVIEW, JUNE,  
1908, VOLUME XXIII.  
NO. 139.





OPENING MEETING OF THE EIGHTH INTERNATIONAL CONGRESS OF ARCHITECTS AT VIENNA, MAY 18, 1908.



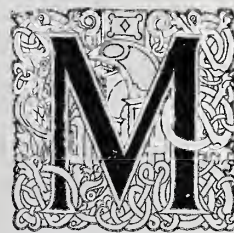
# Notes of the Month.



MID the furore of the opening of the "Great White City," the Presidential visit, and other happenings close to our doors, the Eighth International Congress of Architects at Vienna has to some extent missed fire. The utility of these Con-

gresses from a professional point of view may be largely discounted; but on their social side they should be of considerable benefit. It is sufficient to say that the progress of the world is not made by the agreements of battalions, but by the energy and determination of a few egotistical individuals with decided opinions and the power to impose them on others. Consequently the spectacle of chairmen watering down resolutions at the sectional meetings to reach an innocuous insipidity that will offend no one has its pathetic side. Rumours are coming over that this particular Congress has been far from happy in its general arrangements. The R.I.B.A. had no official representative at the opening meeting, of which a view is given on the opposite page; the chairs of the English and Canadian delegates were empty; there appears to have been an absence of interpreters; and the reports and other Congress papers were printed in French only instead of three languages as at the previous session in London. *Le Bâtiment* states that it is the fate of Congresses to suffer from defective organisation, but that at Vienna the organisation was not merely defective—it simply did not exist.

\* \* \* \* \*



R. R. MACDONALD LUCAS, of Southampton, writes to us as follows on the subject of Iona Cathedral:—

"Your note and Mr. A. C. Champneys' letter in the *REVIEW* for May must give an unpleasant shock to those

who hoped that the so-called 'restoration' of Iona Cathedral was a thing for past regrets but not for future fears.

"In that hope and on what was then a well-founded assumption my letter to you last March was written. Its object was by no means to defend what had been done, but to explain the position, and to show that (both the architects having re-

signed some time ago) if the Trustees had finally given up the work, criticism, which might cause pain, could remedy nothing and had nothing to prevent. Unfortunately, however, the evidence which Mr. Champneys brings forward proves that the well-intentioned restorers are still busy, and presumably future work would continue to be done to the satisfaction of those same Trustees whose aims and deeds I described (unknowingly, to themselves), when chance brought me amongst them in the island, as the grossest and most hopeless Vandalism.

"You plainly state the fact, Sir, in saying that it is a silly misuse of words to talk of restoration in this case. Such ruins are hardly to be called buildings any longer: centuries of neglect and decay have made them again too largely a part of the earth out of which they were quarried, and what we see of them is but a little of what Time has hidden from us. As well might one attempt to restore the Pink and White Terraces of New Zealand! Any project, however skilfully carried out, to do more than protect and maintain the 'débris and clinging pieces' is bound to injure or destroy what can never be replaced, for such monuments as the lone Cathedral of Iona were evolved from conditions that can never arise again. Yet it seems that the Trustees, instead of following Ruskin's sage advice or limiting their work with care and reverence to strictly administering the late Duke of Argyll's bequest, must needs bestir themselves again to collect funds to continue a drastic treatment that might be appropriate enough if applied to a mid-Victorian 'Gothic' chapel, but which to my mind is neither more nor less than sacrilegious mangling when applied to the noble remains of the Middle Ages. I sincerely hope that no one will subscribe a penny for these worthy gentlemen to waste on any more of their horrid roofs (which have spoilt miles and miles of landscape), their four-inch rainwater pipes, their plate-glass windows,<sup>1</sup> and the rest of their wholly unnecessary and destructive innovations—although by this time so much has been done that one wonders what can have escaped them that is worth an endeavour to save. However, Sir, I trust that for the sake of our still-undesecrated relics you will exert your powerful influence to restrain the Trustees from doing anything more than they may be obliged to do for the safety of the unique relic entrusted to their keeping."

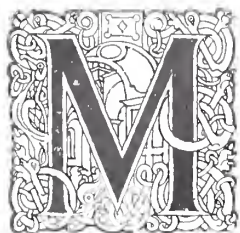
<sup>1</sup> "The two last-named features did not, I believe, long survive the appointment of the second professional adviser, and apart from his work we can all be thankful to Dr. Honeyman for things he has succeeded in getting the Trustees to undo—except, perhaps, the people whose money went towards those things being done!"



# Book Review.

## TUDOR HOUSES.

*The Domestic Architecture of England during the Tudor Period. By the Late Thomas Garner, Architect, and Arthur Stratton, A.R.I.B.A. Folio, 19 in. by 14 in. To be completed in 3 parts. Part I now issued. pp. 44. Plates 60, in portfolio. Price of the complete book, 6 guineas. London: B. T. Batsford, 94, High Holborn.*



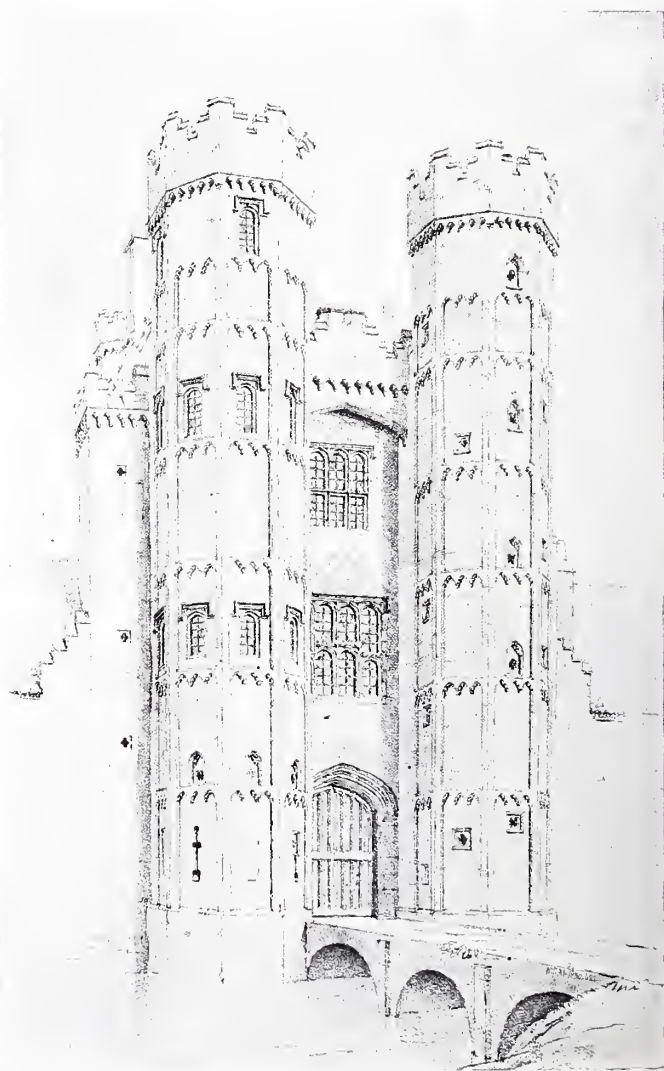
ANY publishers are giving worthy attention to architecture in these days, but it is to the house of Batsford that we look for the monumental publications which are the backbone of the architect's library.

To the important works of Mr. Gotch and of Messrs. Belcher and Macartney, Mr. Batsford has now added a book of peculiar interest, for England has nothing more national than Tudor architecture, and we can give no higher praise than to say that the work of the late Mr. Garner and of Mr. Stratton is abundantly worthy of their great subject. As in the earlier volumes of this series, the illustrations are judiciously divided into photographic views and measured drawings, and Mr. Batsford has wisely eschewed the half-tone block and perishable coated paper for the big plates, and given us collotypes on a smooth and permanent rag paper. We are glad to note the several reproductions of Twopeny's drawings, too long neglected in their portfolios at the British Museum, and the even less-known drawings by J. C. Buckler in the Taunton Museum. Where there is such wealth of illustration it is difficult and even invidious to refer to individual buildings, but we think an especial pleasure will be given by such houses as Ockwells and Icomb Place, with their simple sanity untouched by the silly conceits of the German Renaissance, and by Kingston Maurward Manor House, with its elevations absolutely normal to the plan. Of the last-named and of others of its sort it may be said truly that they have been of immense weight in influencing modern domestic architecture to its great benefit.

The introduction, which we imagine we are correct in attributing chiefly to Mr. Stratton, is dignified and informing, and deals ably with the growth of domestic planning and with the tentative employment of Renaissance motives and with the imperfections which arose

from putting the new wine into old bottles, imperfections which are yet "not without their attraction and human appeal." We may return to the book later on when it is more complete, and when we have had time to examine it fully; but meanwhile we congratulate everyone concerned with the production of a sumptuous and necessary work. Mr. Batsford has left untouched so far only one school of architecture, the English classics, but we believe we are safe in looking forward to a volume that shall deal adequately with Chambers, Wilkins, Cockerell, Elmes, and others.

When that is published Mr. Batsford will have some difficulty in finding a fresh world to conquer.



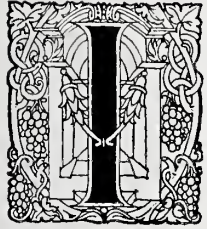
OSBURGH HALL.

From "English Domestic Architecture of the Tudor Period."

# Modern British Plasterwork.—III.

EDITORIAL NOTE.—Owing to the number of suitable illustrations which have reached us since these articles were commenced we have decided to publish a further and final article next month.

## Discursive Remarks.



I HAVE always thought that there existed a good deal of confusion in the methods of some at any rate of the modern workers in plaster, and in the minds of many interested on-lookers with regard to the plasterer's materials. It seems to me that there is almost as much difference between casting in plaster of paris and the direct modelling in slow-setting plaster as there is between the working of cast and wrought iron. The constituent difference between the two first-named materials has no such sharp definition as there exists between the two varieties of iron; but in the manipulation of these two pairs of dissimilar materials the analogy is complete. The metal is laboriously wrought and cut, or it may be stamped, just as plaster is modelled, stamped, or cut (as in sgraffito), whilst the preparation for the casting of plaster of paris follows in almost parallel lines with that for cast iron. There is no

need to labour the comparison further, but it is worth while remembering into what disrepute cast iron fell, till its very name became a byword in the arts, and from no other reason than that it lost its own individuality in aping other materials. The danger is not so great in the case of cast plaster; at least the possibility of imitating other materials is more limited. But I confess to a feeling of grave doubt when I see surfaces, inevitably uneven in modelled plaster, and other characteristics of that material deliberately sought after and reproduced in the moulds from which plaster of paris casts are taken. In saying this I am not forgetting that the clay of which the original for the plaster cast is modelled is very similar to the soft material of plaster in its working state. It is similar, but the conditions are different to this extent: that modelling in plaster must be done rapidly and without revision. The modeller in clay may, and if necessary should, revise and retouch his work because the material allows him to. It is a safe rule to take every advantage, except an undue advantage, which your material offers you. The delicate line between due and



CEILING AT RAKE MANOR.

GEO. P. BANKART.



undue advantage is just what gives the artist his opportunity. The only other safe guide is the craftsman's tradition, and there are few now living that can read the dead language in which that guide-book was written.

Perhaps I should guard myself from being thought to advocate a hard surface or laboured modelling for the moulds that are made for casting plaster. On the contrary, I think these qualities should be avoided, but without letting the modeller's admiration for the freedom and dash inherent in directly modelled plaster carry him into deliberate imitation of it. Every material has its own peculiar qualities, and it cannot be too often or too strongly enforced that, however

much one material may borrow from the forms suggested by another, it is always wrong and always leads to debased art to imitate or try to imitate one material with another.

The plain surfaces of a plastered room where much decorative plaster is used must not be overlooked. If left to the judgment of the trade worker his ideal is a dead, flat, smooth surface which has nothing in common with the other. So with his cornices and mouldings; all are shot with the desperate accuracy of his straight-edge and screeds. There is no need for, and it is better to avoid, such mathematical precision. The difficulty is that by taking away the poor workman's only ideal of good work he jumps to the



CEILING IN THE DINING-ROOM OF A COUNTRY COTTAGE.

WALTER GILBERT (BROMSGROVE GUILD).





CEILING, HOUSE AT MORETON-IN-THE-MARSH.

ERNEST W. GIMSON.

Photo: Arch. Review Photo. Bureau.





THE LIBRARY, BORDEN WOOD, HANTS.  
ERNEST GIMSON.

Photo: Campbell-Gray, Ltd.

conclusion that you want bad work and that *anything* will do. It is difficult to suggest a remedy for the dilemma. It is really a question of training the craftsman to work more by the eye and less by the help of lines and straight-edges.

Some workers in plaster scorn the use of cast work altogether and exaggerate the rough and slap-dash treatment of the direct modelled work as a protest against what Mr. Laurence Turner calls the "finikin" work of the Adam period and against modern trade methods. This seems to me

a pity, as it gives a just occasion to the scoffer; and although greater licence may be conceded to the able craftsman, his disciples are but too apt to grasp the manner and not the spirit of the master's work, and carry such excess to absurdity.

Among things, just as among men, there are degrees of nobility, but no material except shoddy is intrinsically base. The hundred and one stamped wall-coverings which are now sold and used by the acre, often as a substitute for plaster decoration, have their merits. In fact I consider



DECORATION FOR A GUN-ROOM.  
WALTER GILBERT (BROMSGROVE GUILD).





DRAWING-ROOM, "ASHGROVE," SEVENOAKS.

(The Chimneypiece is old.)

G. AND A. BROWN, LTD.

FRANK S. CHESTERTON, ARCHITECT.



their chief demerit is that they are so seldom made except to imitate something else—it may be match-boarding or it may be an Elizabethan ceiling, or stamped leather or Indian matting or tiles. Luckily the chief deception of this imitation is done in the illustrations of the trade catalogue, which the customer is invited to select from; after the material is fixed, the deception is usually gone and only the futility of the design remains. Disregarding its treatment, the stuff itself has something to recommend it in our dirty town atmosphere; but, although a reference to it here is justifiable, to discuss it thoroughly leads beyond the question of the casts and moulds used by the plasterers. It raises the question of machine production in its relation to the craftsman—a wider subject than can be dealt with in these remarks.

Of all the examples of plasterwork illustrated here I believe I am correct in saying that not one represents the direct modelling of the plaster on the wall. I have not had the opportunity of seeing the actual plasterwork in all cases, but I know that Mr. Gimson's and I think that every example of Mr. Bankart, Mr. Jack, and Mr. Turner's is cast in plates, strengthened, it may be, with canvas and laths, and fitted together on the walls or inserted in the plaster there. The moulds for these casts are usually of plaster, and the model-

ling is done so as to allow the cast to leave the mould easily. Apart from the elaborate flower work of the Cardiff ceiling there are two simple examples among Mr. Laurence Turner's of "under-cut" work. For such work the mould has to be made of jelly in order that it may be separated from the cast without breaking the projecting parts.

It is a pity that direct modelled work is not represented, but its absence is partly due to the fact that it is more costly, and most people prefer to have "a bigger show for their money" than can be got from the slower and more individual art of the man who works on the scaffold and takes lightly the discomfort of modelling upside down.

It may be asked, why should the designer and originator spend his time and crick his neck on the scaffold. Why, indeed? I do not say that he should, or always should, any more than that the architect should spend his time sawing the planks for the roof his brain may have conceived. But the mechanical part of this branch of the plasterer's craft requires no particularly high training. One sees the work of many youngsters in technical schools and evening classes which shows that but a little guidance and supervision would make them as deft at modelling plaster as they



CEILING BY LAURENCE TURNER.



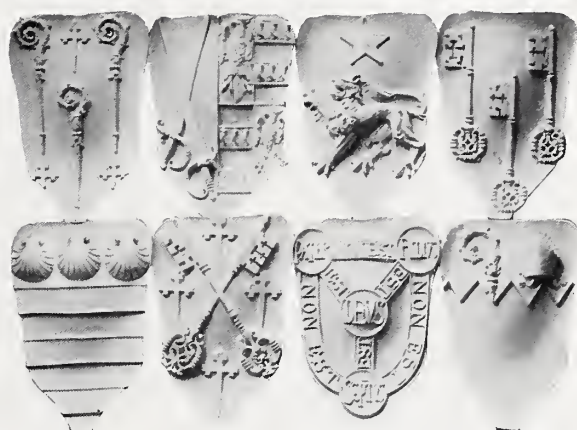


PANEL BY G. AND A. BROWN, LTD.



SHIELDS WITH THE PASSION EMBLEMS,  
ST. BOTOLPH, ALDGATE.

J. DAYMOND AND SON. LATE J. F. BENTLEY, ARCHITECT.



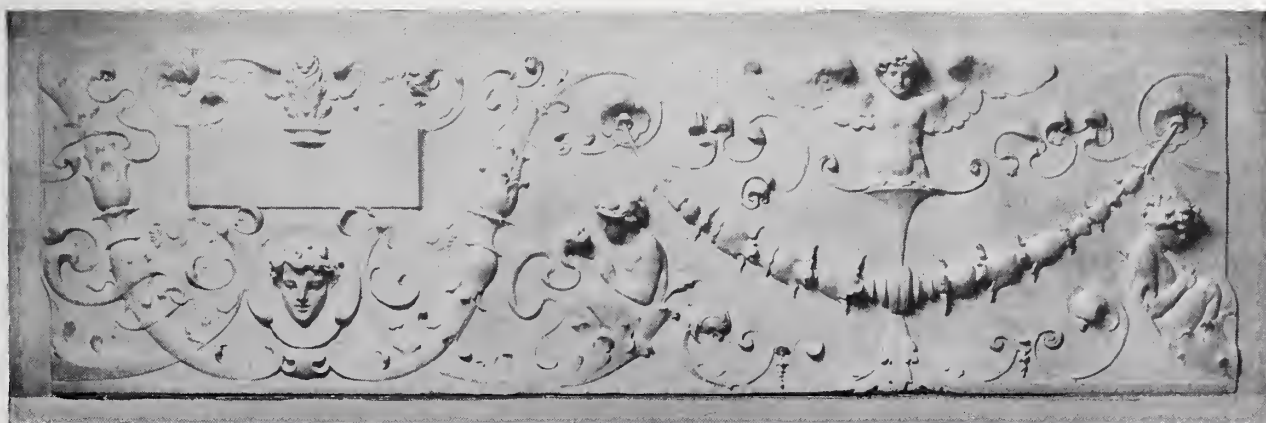
COATS OF ARMS FOR SHIELDS IN COVE OF  
CEILING, ST. BOTOLPH, ALDGATE.

J. DAYMOND AND SON. LATE J. F. BENTLEY, ARCHITECT.



PLASTER FRIEZE IN SHORT REPEATS.  
J. DAYMOND AND SON.

RICHARD M. ROE, ARCHITECT.



PANEL BY G. AND A. BROWN, LTD.



*Photo: Thos. Lewis.*

CARDIFF TOWN HALL.

GEO. P. BANKART.

LANCHESTER AND RICKARDS, ARCHITECTS.

are now at clay and wax. We cannot all be designers and originators, but even the humble executant can put life and humanity into work designed by his superior such as no reproductive mechanical process can. And he can do more. His skill will soon enable him to overcome the sudden emergency, the unexpected, which ever and again recurs in building. In so doing he

may even give the happy turn to the correction of a mistake without which no design is quite satisfactory. A slight defect, an imperfection, seems necessary to a work of art before it can be accepted as completely perfect. But woe be to him who would secure such defect either by carelessness or with deliberate intention!

F. W. TROUP.





PANELS FOR WALL DECORATION.  
STEPHEN WEBB (G. AND A. BROWN, LTD.).  
G. IRWIN, ARCHITECT.



MILL HILL SCHOOL LIBRARY  
G. P. BANKART.

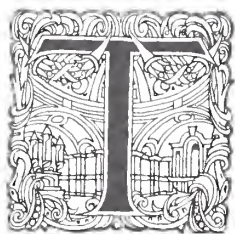


PANELS FOR WALL DECORATION.  
STEPHEN WEBB (G. AND A. BROWN, LTD.).  
G. IRWIN, ARCHITECT.



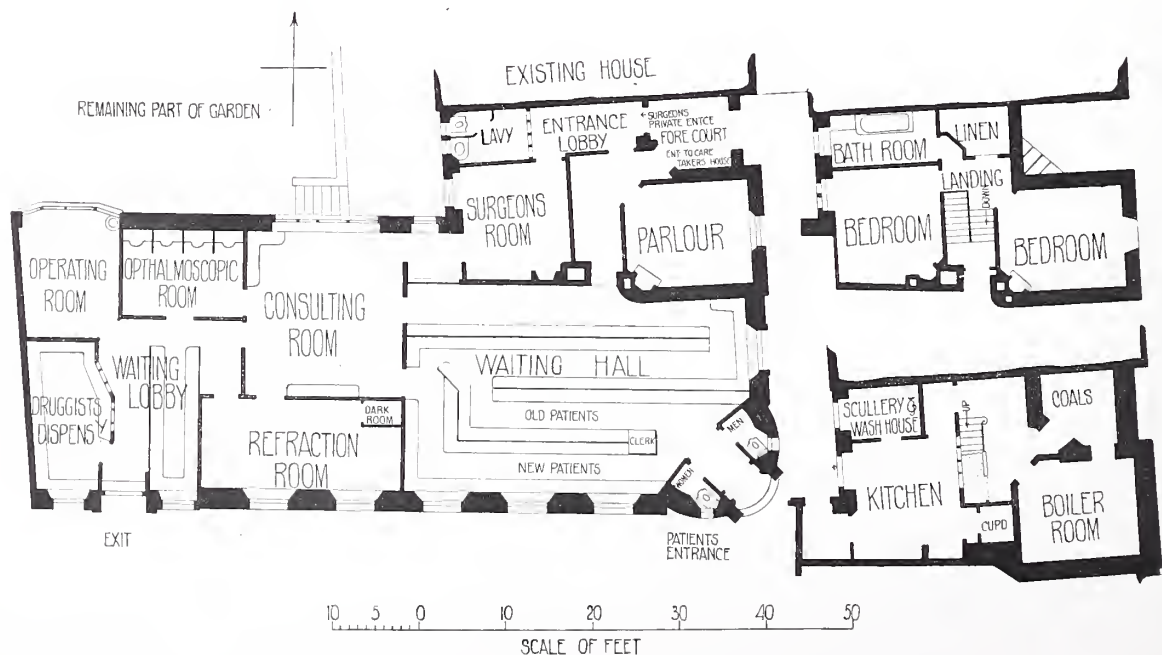
# The Eye Infirmary Dispensary, Charlotte Street, Glasgow.

A. N. Paterson, Architect.



THIS building forms the East-End Branch of the Glasgow Eye Infirmary. The old house shown in the general view was designed, along with others on both sides of the street, by Robert Adam, and for long served very inadequately, first as an hospital and latterly as an out-patients' dispensary for that institution. It is still retained with the intention of remodelling it internally—for which plans have been prepared—to accommodate the in-patients of this district, when a connection from the dispensary to the wards would be obtained by an open covered-way leading from a passage between consulting and surgeons' rooms. The ground slopes rapidly from front to back of the old building, and the basement storey of both old and new portions is consequently above ground level. The new buildings were designed to harmonise as far as

possible with the old. The walls are of white freestone from Giffnock quarry; the pillars on either side of the main entrance of red freestone from Corsehill. The apparent sagging of the cornice over these, by contrast with the curved line of that under the dome (more apparent in the photograph than in reality), shows the lack of an architectural refinement which might have been usefully employed to correct it. Internally the walls are faced and partitions built with glazed bricks with rounded corners to these and all doors, facings, &c. The accommodation is that required for the examination and treatment of out-patients suffering from diseases of the eye, and is so arranged that the passage of the patients is continuous from entrance to exit, without any crossing of traffic or retracing of steps. Surgeons' private rooms and caretaker's house are also provided, each with a separate entrance. The principal contractors were, for mason-work Messrs. Alex. Muir & Sons, and for joiner work Mr. Alex. Laird, both of Glasgow.



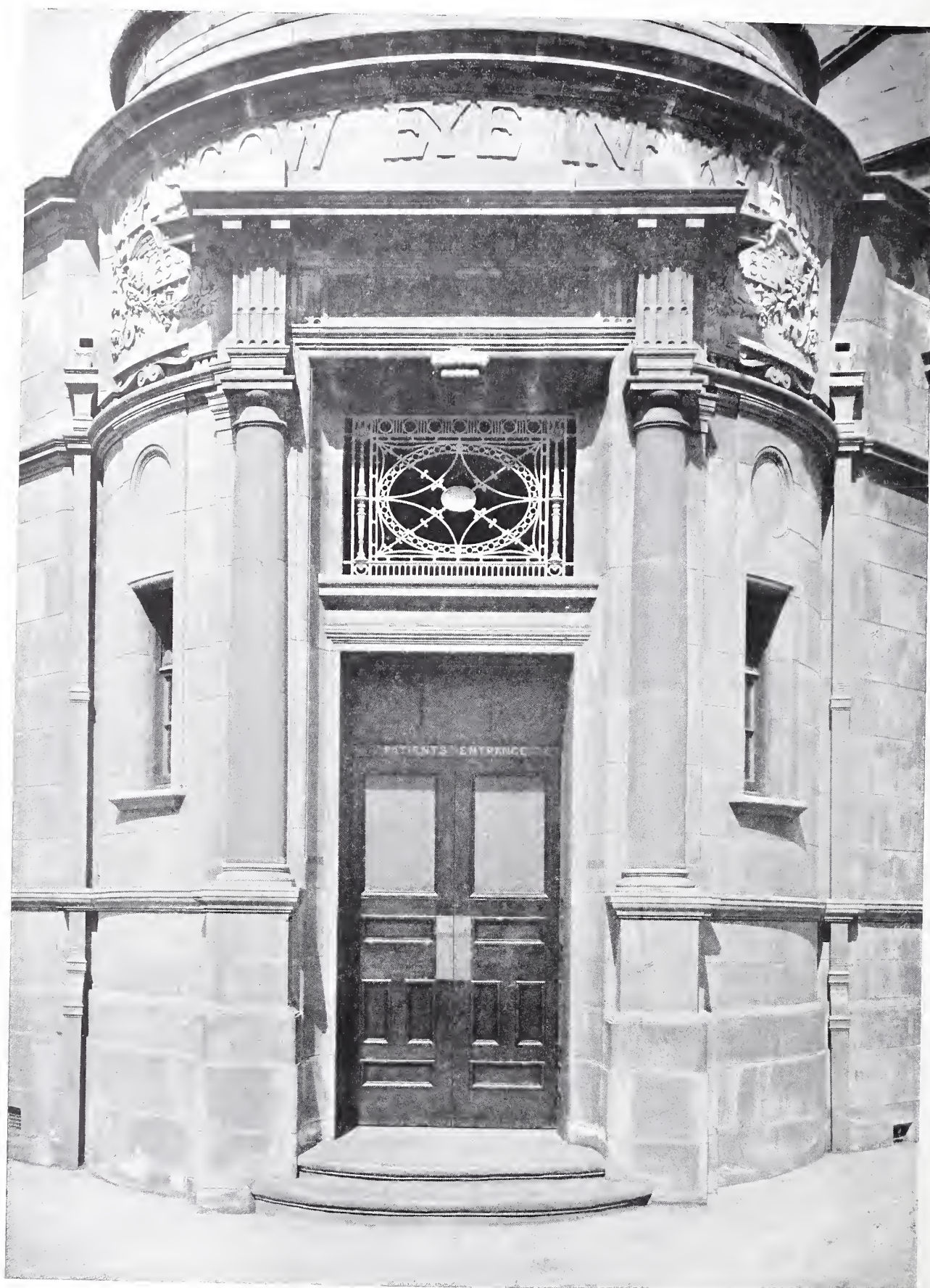




*Photo: Amn.*

THE GLASGOW EYE INFIRMARY DISPENSARY, CHARLOTTE STREET.



*Photo : Annan.*

GLASGOW EYE INFIRMARY DISPENSARY, CHARLOTTE STREET.  
THE PATIENTS' ENTRANCE.

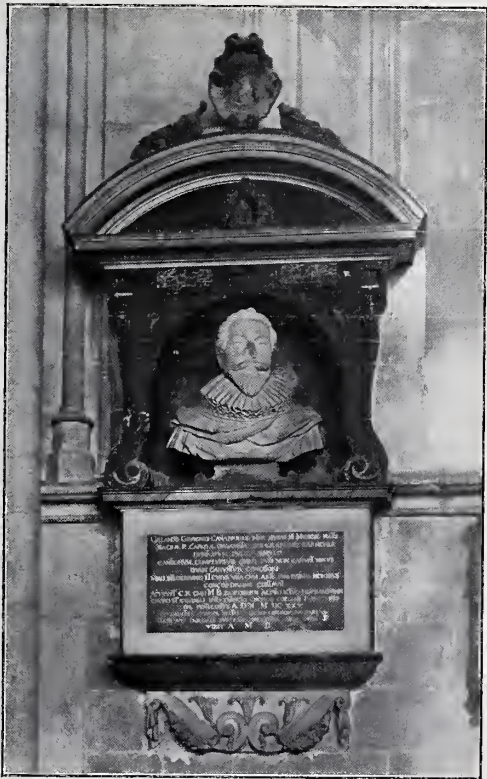


# Some Sculptural Works by Nicholas Stone.—III.



ON the accession of Charles I. Stone received a patent from that monarch to act as master mason and architect at Windsor Castle (Rymer's "Fœdera," XVIII. 675); no work of his, however, is recorded prior to the year 1630, when a new fountain of very wonderful design is said to have been erected by "His Majesty's Mason" in Portland stone, to which was added the "Statue of Harcules woorying of Antæus, as if by squeezing of him the water came out of his mouth" (Ash. MSS. 1125). In 1633 the old banqueting house of the reign of Elizabeth was pulled down to make way for one which was to be designed and executed by Nicholas Stone; but although Mr. Poynter, in his essay on "Windsor Castle," states that it was *completed* by him, some authorities of the subject say that it is very doubtful if it was ever executed. Other work here consisted of carving three cartouches for the balcony of the

room in which Henry VI. is said to have been born; supplying a chimney-piece in 1633; and a great quantity of stone and marble at various times for paving, repairs, &c. There are still a few remains of Renaissance stone carved in all probability by Stone's workmen for parts of the above-mentioned work, which include a cartouche



MURAL TABLET TO ORLANDO GIBBONS,  
CANTERBURY CATHEDRAL.  
VOL. XXIII.—A A



MONUMENT OF LADY CATHERINE PASTON,  
NORTH WALSHAM, 1629.

and a portion of a coat-of-arms, and are said to have formed part of the gateway which existed on the terrace about the time of William IV.

At Canterbury Cathedral Stone erected a mural tablet to Orlando Gibbons, the King's Organist, in 1633; it is situated on the north aisle of the nave, and is composed of a bust of the famous musician in white marble under a canopy formed by a curved pediment, and surmounted by the arms of Gibbons, who was thought to have died of the plague; this was, however, disproved at the inquest held by Dr. Poe and Dr. Domingo, who issued a certificate to that effect, quoted from the *Athenæum*, November 14, 1885, by a writer in the *Musical Times* for February 1, 1901,





MONUMENT OF SIR EDMUND PASTON,  
NORTH WALSHAM, 1635.

who also gives the following free translation from the Latin inscription on the tablet :

“TO ORLANDO GIBBONS, of Cambridge, born among the muses and music ; Organist of the Royal Chapel ; emulating by the touch of his fingers the harmony of the spheres : composer of many hymns which sound his praise no less than that of his Maker ; a man of integrity whose manner of life and sweetness of temper vied with that of his art ; being summoned to Dover to attend the nuptials of King Charles and Mary, he died of apoplexy, and was conveyed to the Heavenly choir on Whitsun Day, A.D. 1625. Elizabeth, his wife, who bore him seven children, little able to survive such a loss, to her most deserving Husband hath, with tears, erected this monument.”

From 1629 to 1635 there are continual references in Stone's diary to statues, monuments, chimneypieces, and sundry articles for decoration and garden use sent to Norfolk for Sir Edmund Paston, of Oxnead. A tomb for Lady Catherine Paston was sent in 1629 to North Walsham Church, which cost £340, the inscription to which reads :

To the reviving memory  
Of the virtuous and right worthy  
Lady Dame Katherine Paston,  
Daughter unto the right Worph<sup>l</sup> Sr.  
Thomas Knevitt Knight and wife to  
Sir Edmund Paston Knight with  
Whome thee lived in wedlock 26  
Yeares and had yssue two sonnes  
Yet surviving vizt William & Thomas  
She departed this life the  
10th day of March 1628 and lyeth  
Here Intombed expecting  
Joyful Resurrection.

The family of Paston is of very ancient origin. The tomb to Beatrice and Clement Paston is dated 1619. The tomb to Sir William Paston, Kt., *obit* 1608, was erected by one John Key, of London, a freemason, for £200. The effigy is in armour, 5 ft. 6 in. long, arrangements for its execution being made the year previous to the knight's decease at the advanced age of eighty. The family was of great importance during the reigns of Elizabeth and James, and the old hall which stood near the church had a well in the inner court. From “Excursions in Norfolk,” 1818, published by Longmans, Hurst, Rees & Co., we learn that “the buttery hatch with the hall was standing in 1739, but the chambers over it and the chapel were in ruins.” Sir William married a daughter of Sir Edmund Berry, and the Berry arms adorned the head of the door leading to the great staircase from the hall. In 1632 a marble chimneypiece was sent to Oxnead costing £80, accompanying the following statues, &c. : A statue of Venus and Cupid, £30 ; statues of Ceres, Hercules, and Mercury, for £50 ; a small chimneypiece “in a banking house, £30 ; a Rance marbell tabel with a foot, £15 ; and divres other things sent don to him from time to time as paintings, armes, &c.” In 1635, on April 2, a tomb for Sir Edmund is recorded consigned to the Right Worp<sup>l</sup> William Paston, Esq., which cost £100, and a statue of Jupiter, £25 ; the three-headed dog “Cebros” on a pedestal, £14 ; and many other minor things. The following year a bill for £150 is recorded as having been sent to Mr. Paston and a tomb for Lady Paston, “his dear wife,” for £200 ; and further, in 1641, three statues were sent him, “the on of Apollow, Deano and Juno agreed for £25 a pece with pedestalls.” Upon the dissolution of the house of Paston many statues, &c., were removed to Blickling Hall by the Earl of Buckingham.

In 1629 Stone constructed a monument to Sir George Copen in Old St. Martin's-in-the-Field's Church for £40, but this tomb was “repaired away” by Gibbes, together with that erected to Stone's own family. The following year Stone's work included the tomb to Captain Gibson, built for £100, to the order of Sir Robert Knollys, and that to Sir Charles Morrison at Watford, already referred to, also one at Charlton Church, near Greenwich, to Sir Adam Newton, which was formerly in the north chancel, but is now at the west end of the south aisle, for which Sir David Cunningham paid £180. The Manor House which has been ascribed to Inigo Jones's earlier work in 1607–12 was built for Sir Adam Newton, who appointed Sir David Cunningham executor to his will, bequeathing a sum of money to rebuild the church and add a new tower, which work was





Photo: Sansbury.

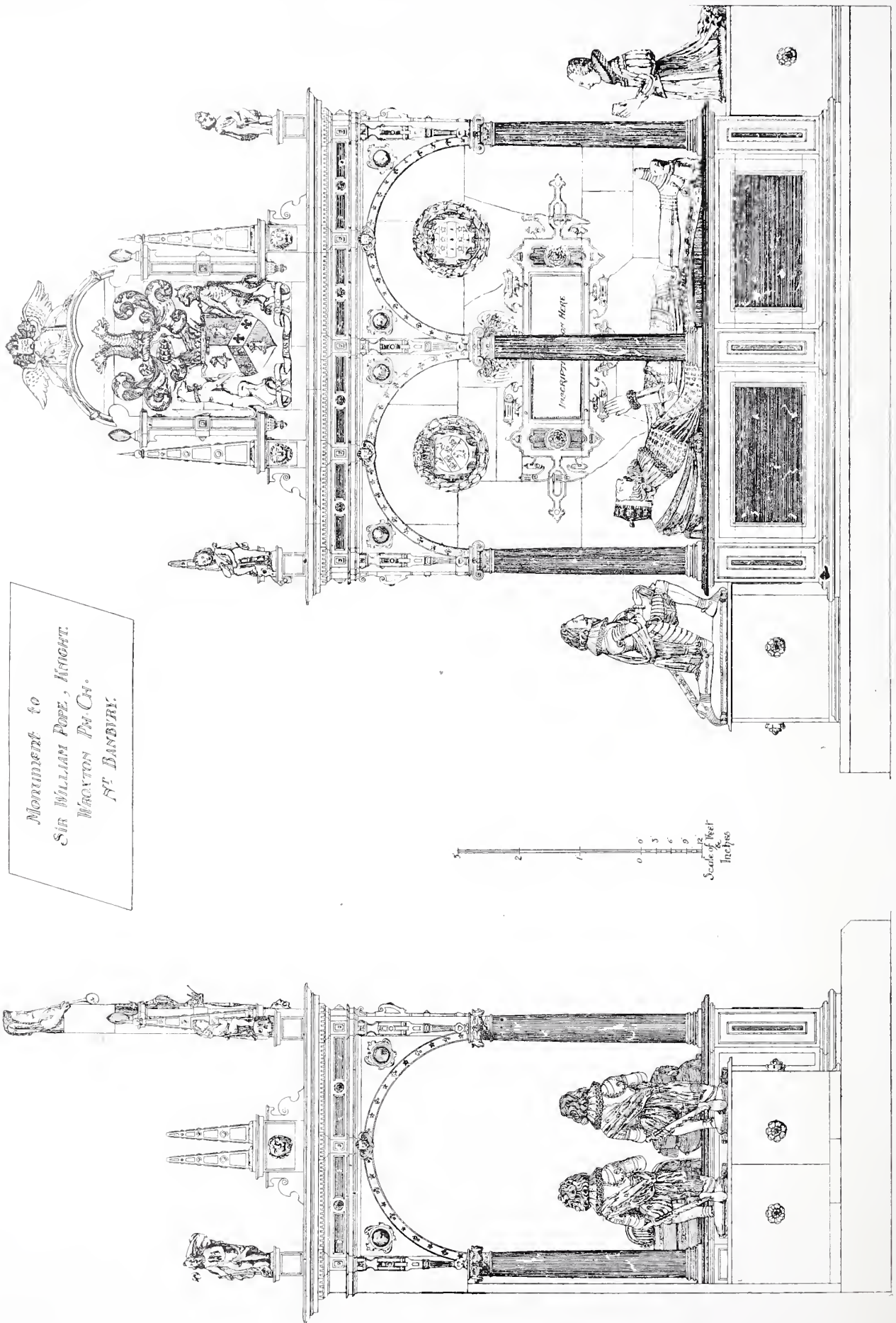
MONUMENT OF SIR WILLIAM POPE, WROXTON CHURCH, 1632.

done in 1640. Sir David Cunningham was Master of the Works of King James in Scotland, and it is not improbable that he introduced the work at Holyrood to Nicholas Stone, who refers to him as "my nobell friend." Sir David was also Cofferer to Prince Charles, created baronet of Nova Scotia on November 25, 1630, and buried at Charlton in February 1658. It is quite possible that Stone may have assisted Inigo Jones at Charlton Manor House towards the latter part of its building, and executed chimneypieces and garden ornaments to Sir Adam Newton's orders from time to time.

A monument to Lord Sliford is mentioned under date July 6, 1631, costing £68 6s.; but the *chef d'œuvre* of this period is perhaps the monu-

ment in the chancel of Wroxton Parish Church, near Banbury, to Sir William Pope, mentioned by Beesley to be the handiwork of Nicholas Stone; it was erected about 1633. The roof or ceiling is flat and coffered on the soffit, having gilt Tudor roses of bold projection as pendants; it is constructed by means of slabs of alabaster about 9 in. wide by 1 in. thick, extending from back to front and resting upon the cornice. All the features and details are beautifully carved in alabaster and marble. The effigy of Lady Anne is recumbent behind Sir William Pope, his two sons kneel at the head, and at the foot is his only daughter Anne, upon the birth of whom Richard Corbet (afterwards Bishop) wrote a humorous rhyme, on









*Photo: M. Fleetwood.*

MONUMENT OF GEORGE REED, BREDON

the occasion of the visit of James I. to Wroxton Abbey. Sir William Pope, first Lord North, was the son of Sir Thomas Pope, founder of Trinity College, Oxford; he was created Baronet of Bellturbet and Earl of Downe in 1629, and was Keeper of the Privy Purse to Queen Elizabeth. He built the abbey on the remains of a priory in 1618. His wife, who died in 1625, was the daughter of Sir Owen Hopton. This monument is very sumptuously designed and gilt, and reminds one of the passage from Handel's "Samson"—

"Let the bright Seraphim in burning row  
Their loud, uplifted angel-trumpets blow;  
Let the cherub'ic hosts, in tuneful choirs,  
Touch their immortal harps of golden wires."

The monument to George Reed, at Bredon Church, Worcestershire, although not authentically ascertained as the work of Stone, so closely resembles his Wroxton example and the tomb to Sir William Stonhouse at Radlev, Berkshire, in many corresponding details, that it is thought advisable to include it here. The effigy of George Reed in plate armour

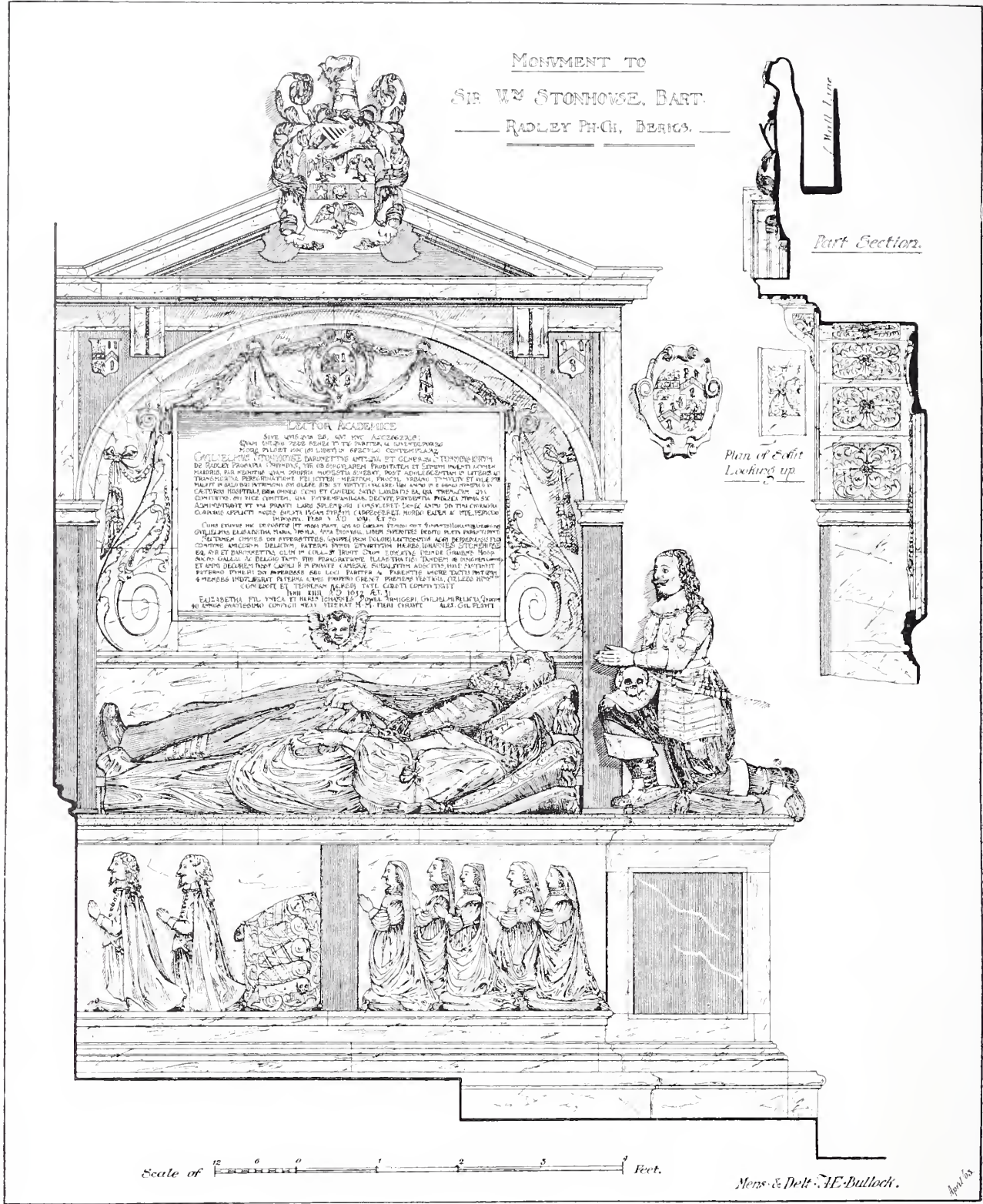
is recumbent under a single arch, the inscription at the back is surrounded with a tasteful design of festoons and late strapwork, and above are the arms on a panel: it is a lofty erection, surmounted by an eagle carved in wood.

From 1631 to 1633 Stone designed and made additions to Cornbury House, near Oxford, and executed the three gates to the Physic Garden at Oxford for the Earl of Danby for the sum of £1,000. Stone says he made thirty-three visits in two years. Both York Stairs and the porch to St. Mary's Church have been subjects of much controversy as to the origin of the design, but there is now little doubt that Nicholas Stone was responsible for each of them. A good illustration of the latter is to be found in Mr. Jackson's "St. Mary's Church," Oxford. The bust of Sir Thomas Bodley at Merton College Chapel, Oxford, is of Stone's work, and cost £100; this is of marble, surrounded by books and other emblems of study and science, beneath a triple canopy in the ante-chapel near the altar. The monument in Magdalen College Chapel to the Littletons, who lost their lives in the River Cherwell, is also by Stone: they were immortalised by Cowley. Stone's cousin, Gabriel Staces, superintended most of these works, particularly the



MONUMENT OF SIR WILLIAM STONHOUSE, RADLEY CHURCH.





monument to Sir William Stonhouse, towards which he is recorded to have received at the hands of Lady Stonhouse £30, on May 27, 1633, the whole amount being £120.

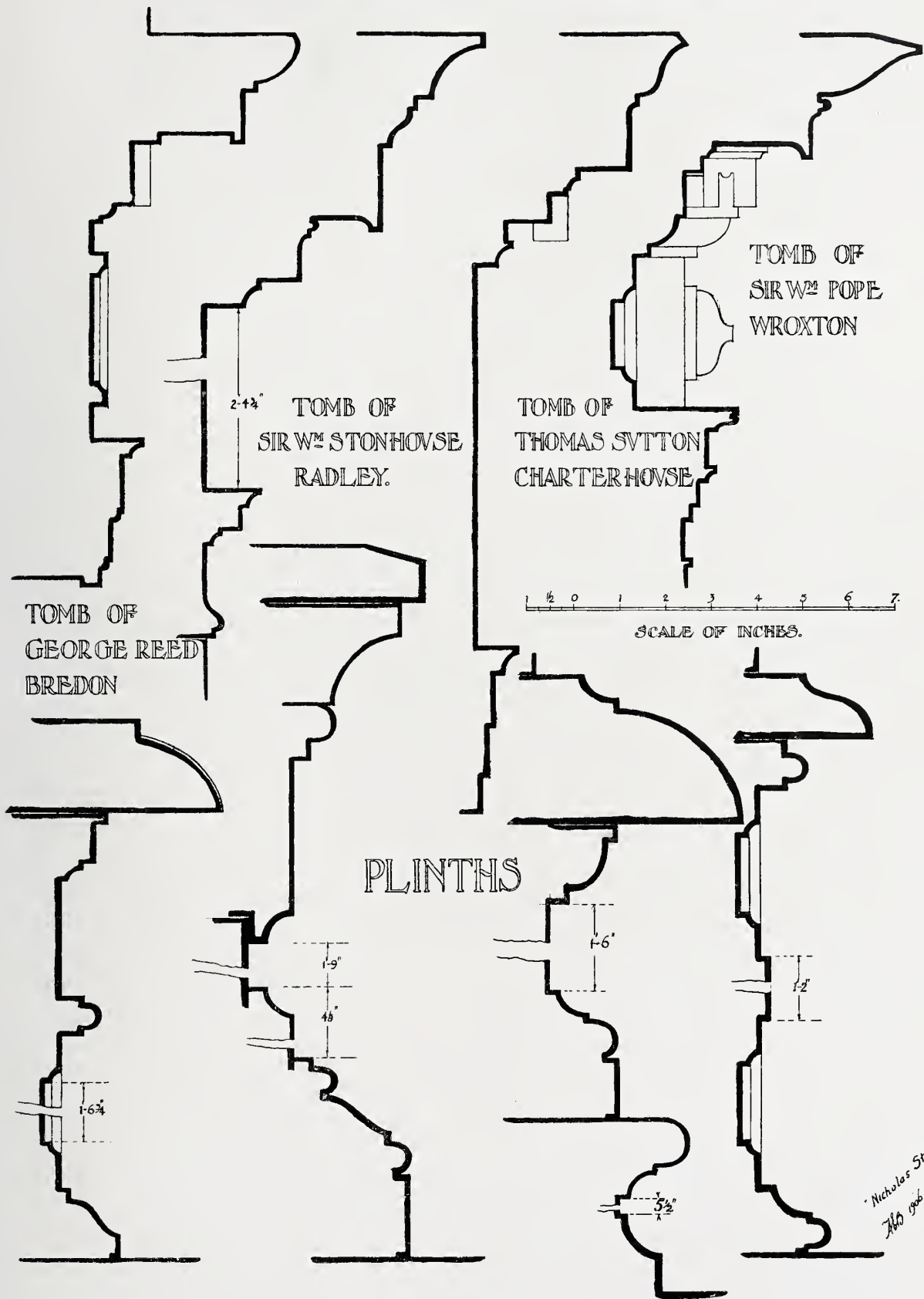
Sir William Stonhouse was born in 1555, created baronet in 1628, and married Elizabeth, daughter and heiress of John Powell, of Fulham. On the right hand kneels the eldest son, Sir William, who is represented in the dress of the reign of Charles I.

The other children are carved in the front of the monument, a very favourite method of immortalising them when the number exceeded two or three. Those shown on a pillow have evidently died at birth. The Latin inscription was written by Alexander Gill, D.D., head master of St. Paul's School, London, tutor and friend of Milton.

There are a few examples attributed to Stone which certainly have a close resemblance to his



# MARBLE CORNICE PROFILES







THE TANFIELD MONUMENT, BURFORD CHURCH.

Photo · H. Irving.

work; such are the Tanfield tomb at Burford; that to Sir William More in St. Nicholas Church, Guildford, and the Suckling tomb at St. Andrew's Church, Norwich. One to the "father and mother" of Sir Thomas Monson occupies a mausoleum recently renovated by the late Viscount Oxenbridge at South Carlton Church near Lincoln; it is now,

£101,300 for the alterations, which proceeded intermittently until the outbreak of the Civil War, when the balance was commandeered by the State. A very elegant font bowl saved from the fire here, which in all probability is from Stone's chisel, has now been placed in All Hallows Church, London Wall, on a very inelegant pedestal.

however, in a very dilapidated state, and in parts supported by iron columns; many of Stone's monuments have, however, fallen into like decay through the want of a little care.

In addition to the arches mentioned at Oxford, York Stairs on the Embankment for George Villiers, Duke of Buckingham, and the Water Gate at Old Somerset House, Stone was responsible for the arch made for Beaufort House, now removed to Lord Burlington's Villa at Chiswick; the gate piers at Lord Ilchester's seat, Holland House, Kensington; and probably the piers to Ashburnham House, Westminster, and Lindsey House, Lincoln's Inn Fields.

The west front to old St. Paul's Cathedral was designed by Inigo Jones, and carried out by Nicholas Stone, by whom it was commenced in 1633. In order to obtain an effective approach Jones demanded the demolition of St. Gregory's Church, but suffered much opposition from the parishioners. The portico was composed of twelve Corinthian columns, each 40 ft. high, occupying a space 200 ft. long by 50 ft. deep. Mr. H. Inigo Triggs, in his article on Inigo Jones (*Builders' Journal*, April 26, 1899), says that Archbishop Laud raised

ALBERT E. BULLOCK.



# The Practical Exemplar of Architecture.

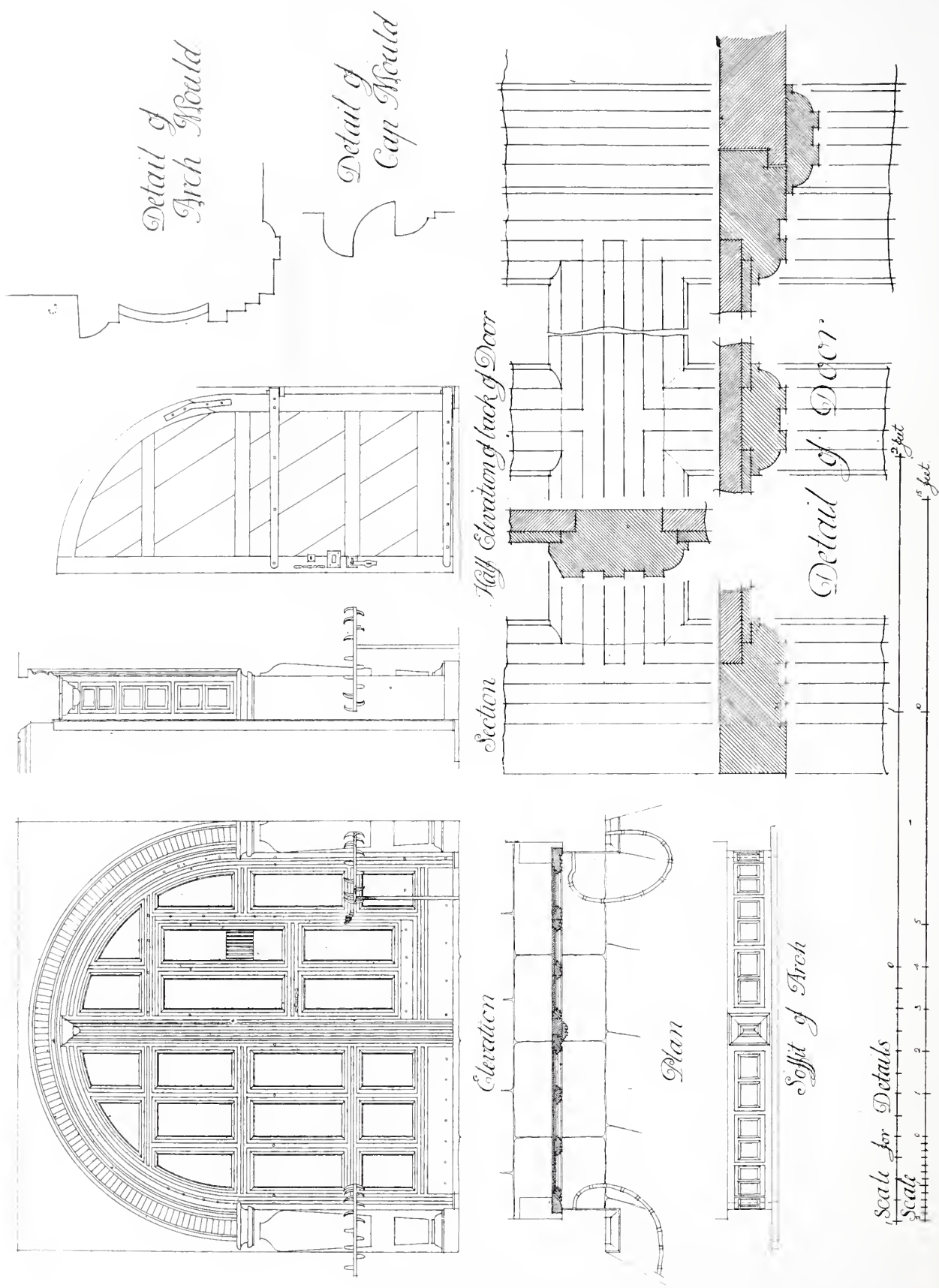
XXIII.



THE GATE, STAPLE INN, HOLBORN, LONDON.

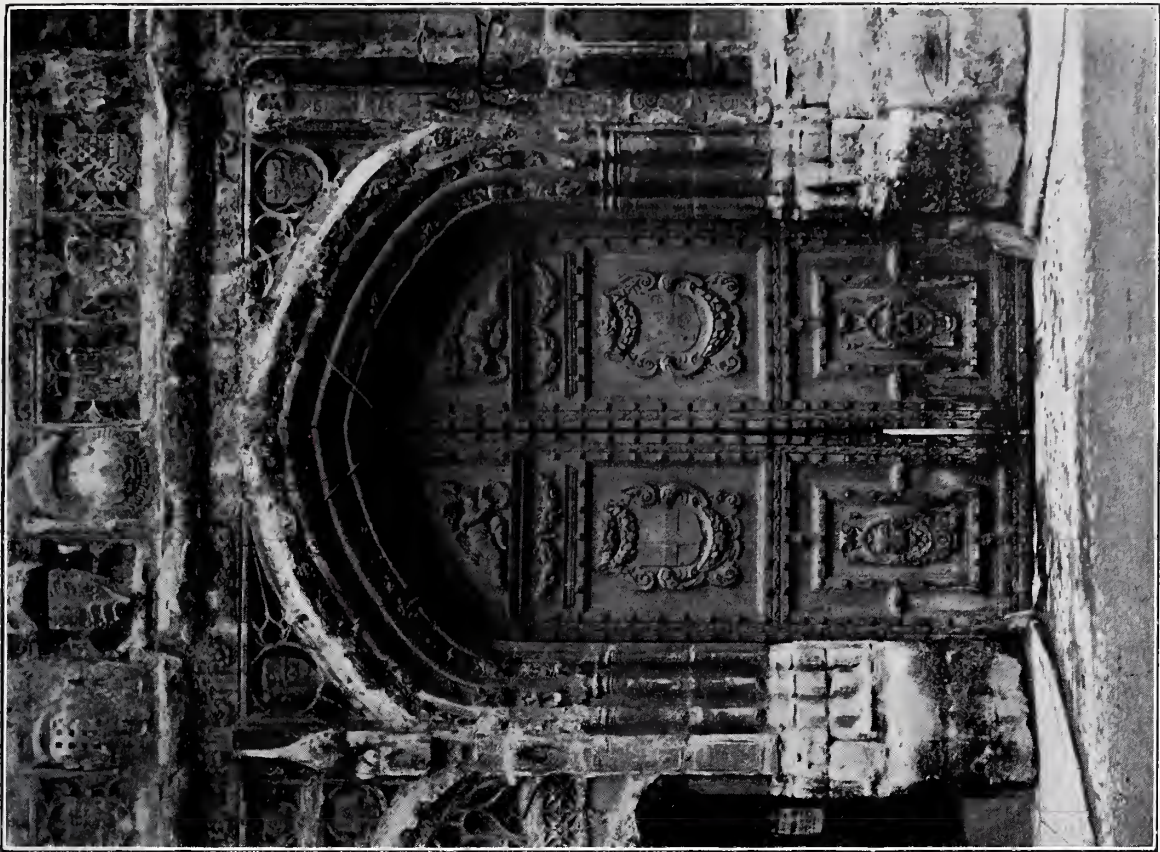
*Photo: Half-Tones, Ltd.*





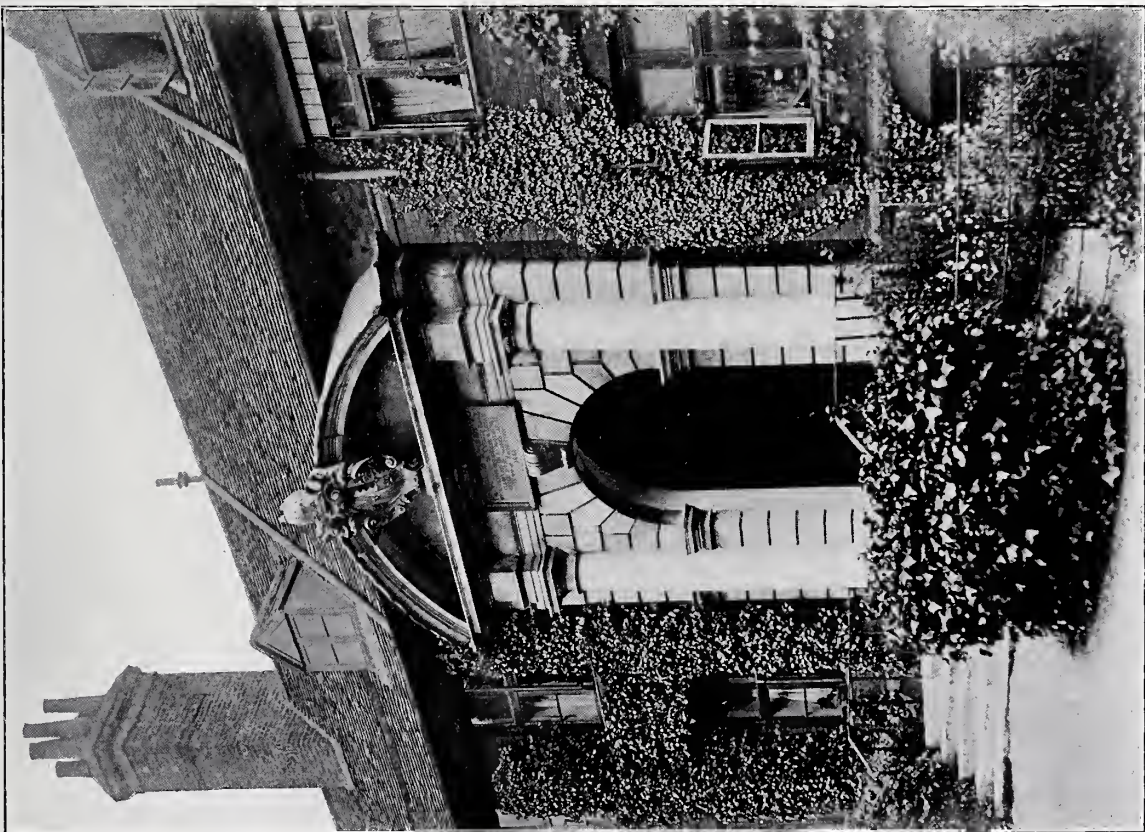
THE GATE, STAPLE INN, HOLBORN, LONDON.  
MEASURED AND DRAWN BY H. A. MCQUEEN.





*Photo: J. G. Charlton.*

GATE TO THE CLOSE, CANTERBURY.



*Photo: C. H. Freeman.*

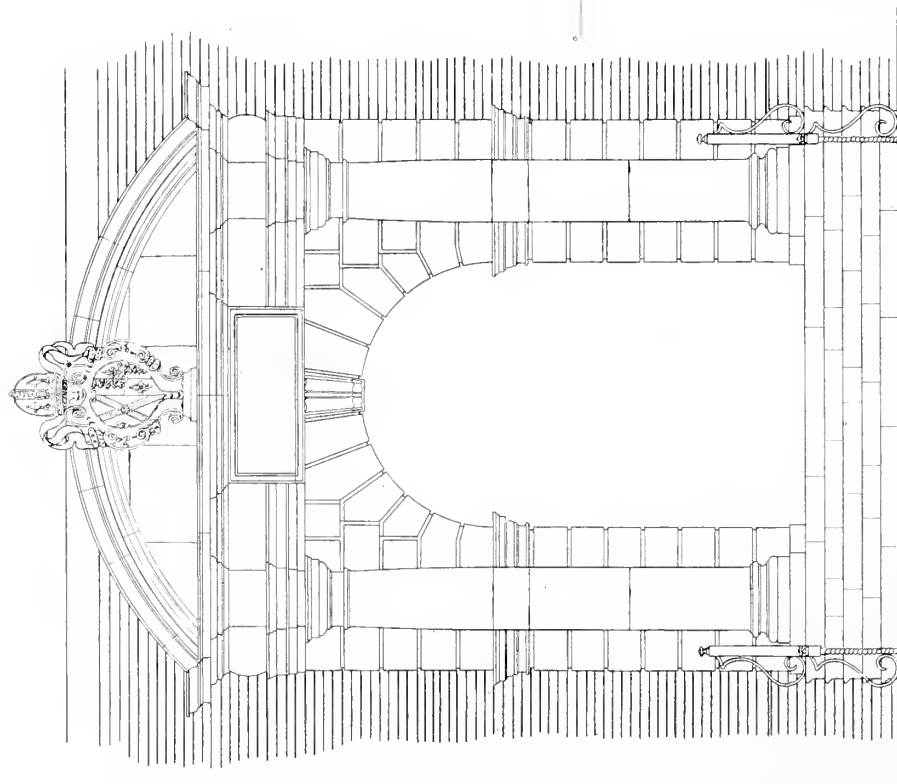
BROMLEY COLLEGE: THE MAIN ENTRANCE.



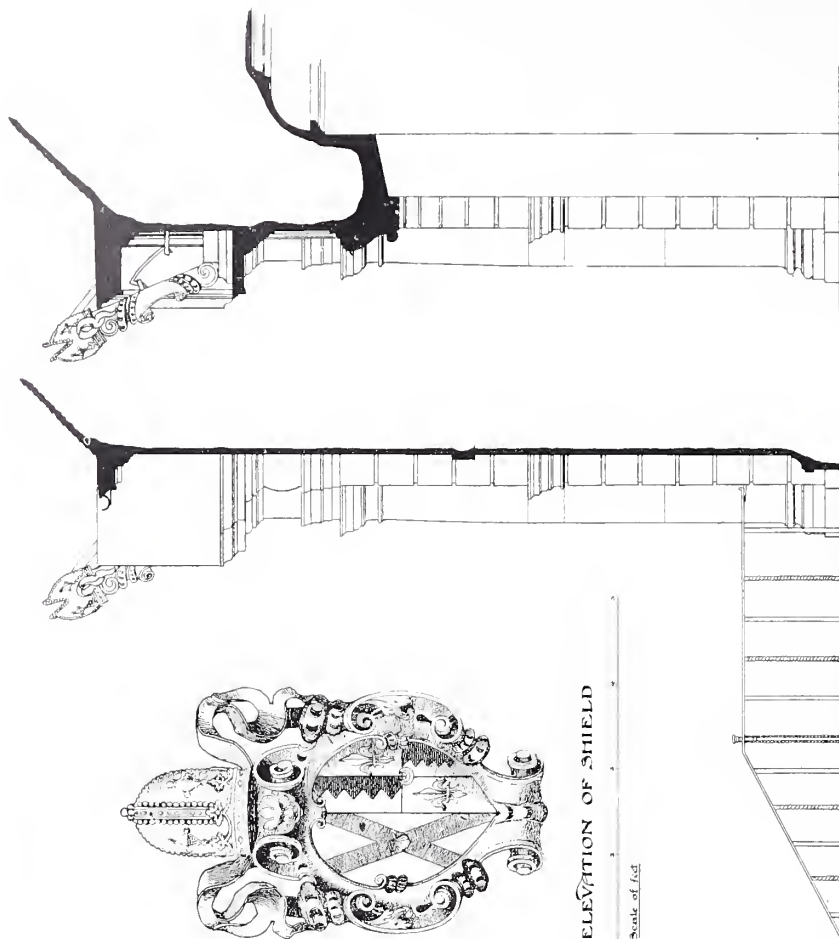
# BROMLEY COLLEGE, KENT.

DETAIL OF ENTRANCE DOOR TO OLD QUADRANGLE

SCALE OF FEET



FRONT ELEVATION



ELEVATION OF SHIELD

Scale of feet

SECTION

SIDE ELEVATION

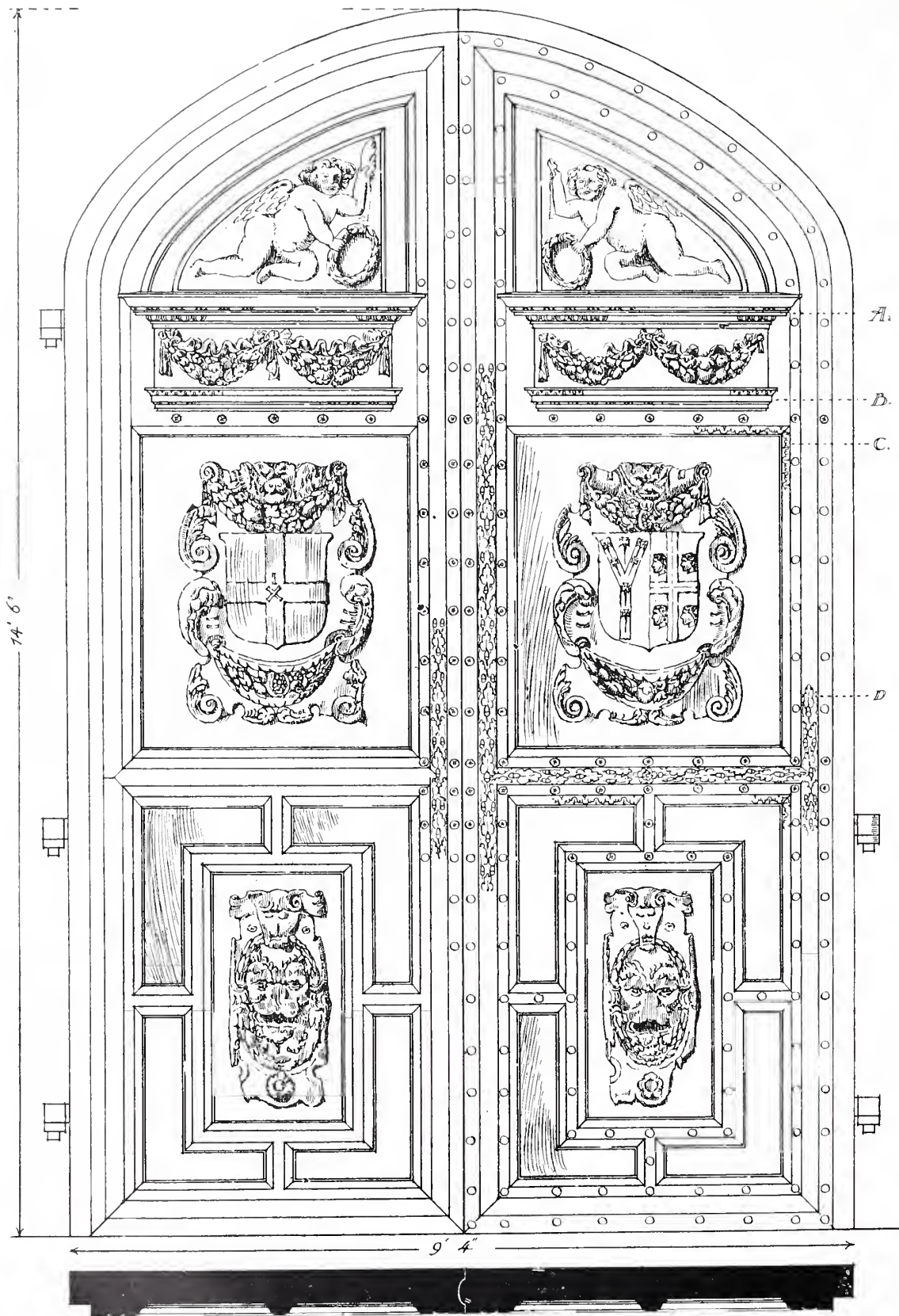
*Edmund L. Wratten*  
1870

MEASURED AND DRAWN BY EDMUND L. WRATTEN.





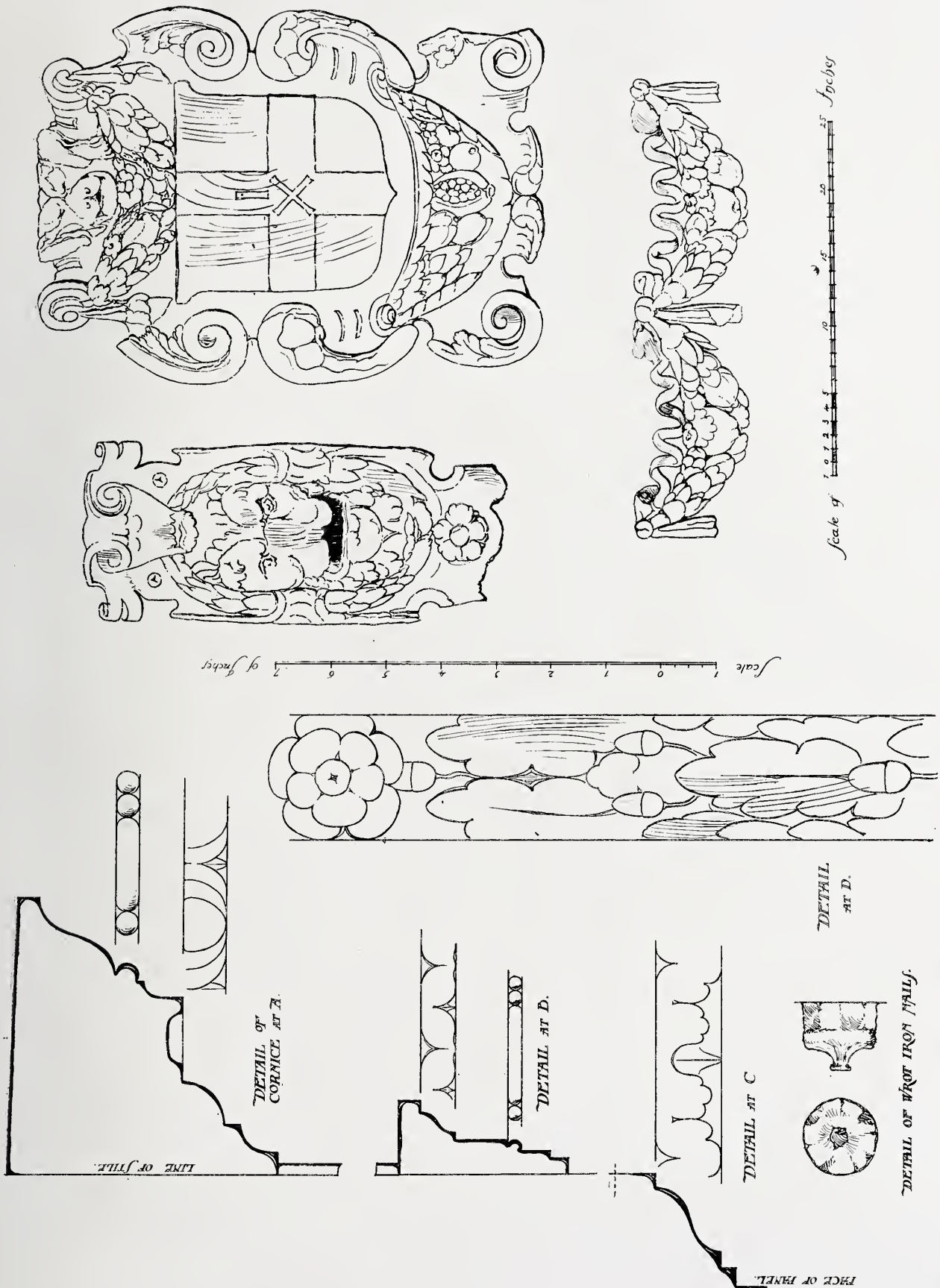




Scale 1 0 1 2 3 4 5 6 7 of Feet

GATEWAY TO THE CLOSE, CANTERBURY.  
MEASURED AND DRAWN BY R. L. WALL.

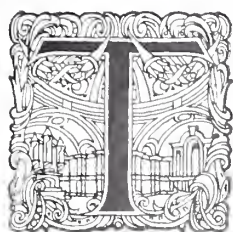




DETAILS: GATE TO THE CLOSE, CANTERBURY.  
MEASURED AND DRAWN BY R. L. WALL.



# Notes from Paris—The Salon.

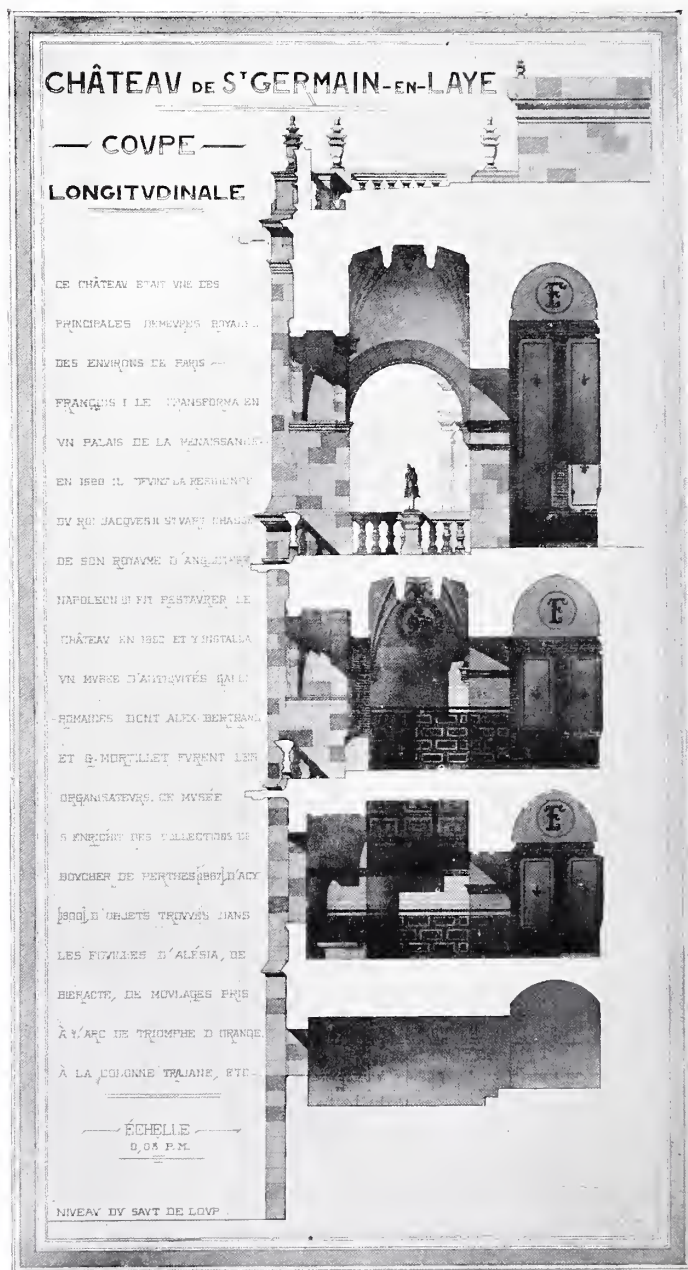
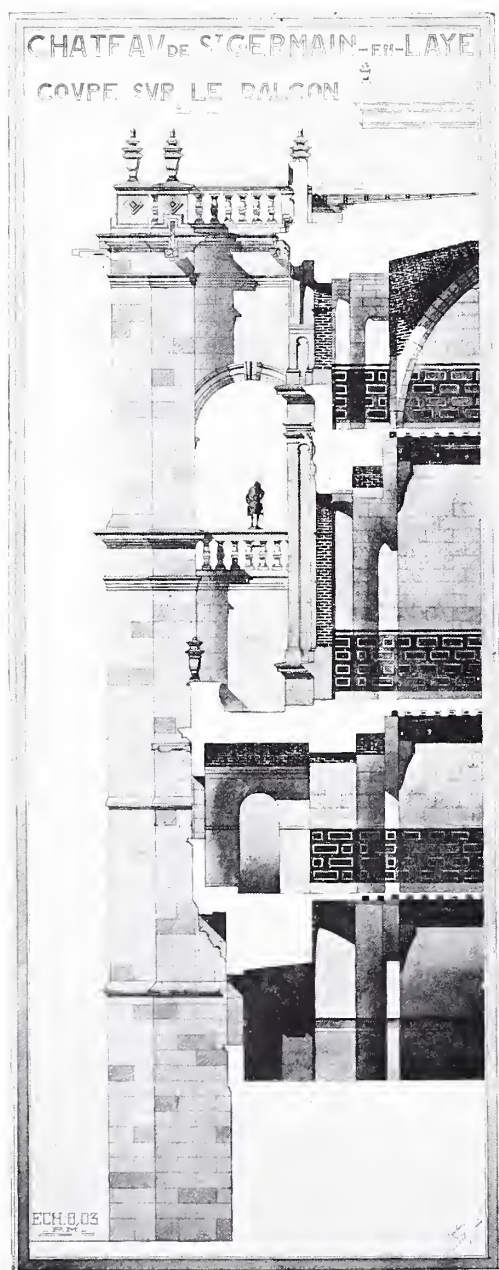


THE Salon of the Society of French Artists is much more important than that of the Fine Arts, not merely on account of the greater number of works exhibited, but because it is more Academic; and if it has fewer masterpieces it has also fewer inferior works, the general standard being fairly uniform. We can, however, among the large number of works exhibited pick out some which are of particular interest as relating directly to Architecture. For example, in painting there are numerous decorative canvases, and in sculpture

many monuments which are intended for ornamenting parks or squares, or which immortalise a man or an idea. The decorative arts may be passed over in silence, as they are represented only by jewels or laces.

## ARCHITECTURE.

Monsieur Ferlié has prepared a very careful plan of the castle of Saint-Germain-en-Laye, which was much talked about two years ago at the International Congress of Architects in London, 1906, and will therefore be of interest to English readers. A very modern plan by Monsieur Drouet shows some popular Roman baths with large







MEASURED AND DRAWN BY M. FERLIÉ.

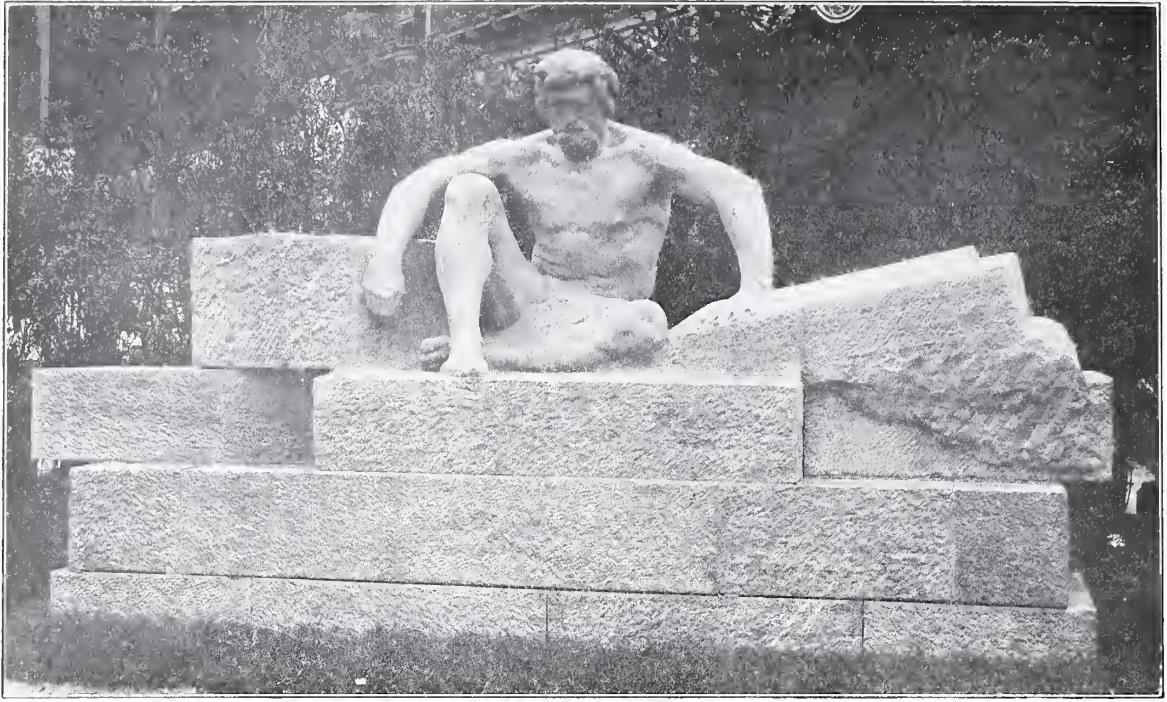
(Salon, 1908.)

piscina, gymnasia, &c.; indeed, one could not meet with their equal in any part of Paris, and the artist must have received his inspiration from England. MM. Dehault and Imandt each exhibit plans of a theatre for Lille (Nord). In each we feel the artist is endeavouring to produce an effect of vastness, and to make very spacious corridors and exits, too spacious even for the

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house itself, which is not as large as it should be. The same defect occurs in the plan of Monsieur Boussois, whose office for *The Times* is an immense building for a newspaper in an American town. The windowless façade is terrific, and on it can be read in huge characters the latest news, the whole being lit up at night by very powerful lights. The proportions of the building are





"ARCHITECTURE" (STATUE COMMISSIONED BY THE FRENCH GOVERNMENT).  
M. LANDOUSKI, SCULPTOR.

(Salon, 1908.)

perhaps exaggerated, but the different parts stand out clearly.

The reconstruction of the Château de Clagny by Monsieur Harlay is the work of both an artist and an archæologist. The author has, with the help of old documents, managed to "do again," so to speak, the work of Mansard. The plan is so thoroughly in the style of the period that we are reminded of Blondel and Perrault.



(Salon, 1908.)

MONUMENT TO THE DEAD SOLDIERS OF THE  
REPUBLIC (FOR THE TOWN OF SEMUR, CÔTE D'OR).  
M. LEMAIRE, SCULPTOR.

We return to modern times with Monsieur Martinet, who exhibits plans, façades, and photographs of the Hotel Regina which he constructed at Biarritz. It is a building in which nothing has been neglected which could contribute to comfort. The façades are well-proportioned, and certain details, such as the shelter over the entrance, stand out well.

Thoroughly English, Mr. Mitchell's country houses near London are at the same time pretty and convenient. We must acknowledge once again, in comparing these cottages with all the plans of the same character designed by architects in different countries, that English architects alone understand how to unite picturesque simplicity with interior comfort in country houses.

#### SCULPTURE.

The work ordered by the State from Monsieur Landouski is "Architecture." A primitive man seems to be rising out of the blocks of coarsely-cut stone on which he is seated, and drawing the amorphous lumps of stone into shaped and ordered courses. The work, twice the size of nature, is in hard pink stone; by the very ruggedness and simplicity of the lines it is singularly grand and majestic.

Monsieur L'Hoest exhibits a monument for a family vault at Alexandria. It is a striking relief in plaster, and the subject is very appropriately melancholy.

Monsieur Fremiet, a member of the Institute, has sent to the Salon two allegorical figures in bronze intended to be placed on two columns



erected in the Place du Carrousel in the grounds between the different buildings of the Louvre.

The new room of rest of the General Telephone Office will contain panels and decorative heads. This is the work of Monsieur Moreau-Vauthier. These decorations are intended for a ladies' room, and represent the different handicrafts of women. They are extremely light and decorative. "The Nation armed supporting Peace" is an important group by Monsieur Colin. Some soldiers fitted out for war are bearing on a shield a woman who has a peaceful smile and who is holding in her hand an olive branch. This symbolical subject is executed with much vigour as well as delicacy.

The Academy of Letters and Arts of Amiens commissioned Monsieur Roze to design a monument to the memory of Jules Verne for his native town. At the foot of a pedestal on which is placed the bust of the writer are figures reading



"THE FIRST MIRROR." (Salon, 1908.)  
STATUE FOR A FOUNTAIN.  
M. ALAPHILIPPE, SCULPTOR.

B B 2



MONUMENT FOR A FAMILY VAULT, (Salon, 1908.)  
ALEXANDRIA. M. L'HOEST, SCULPTOR.

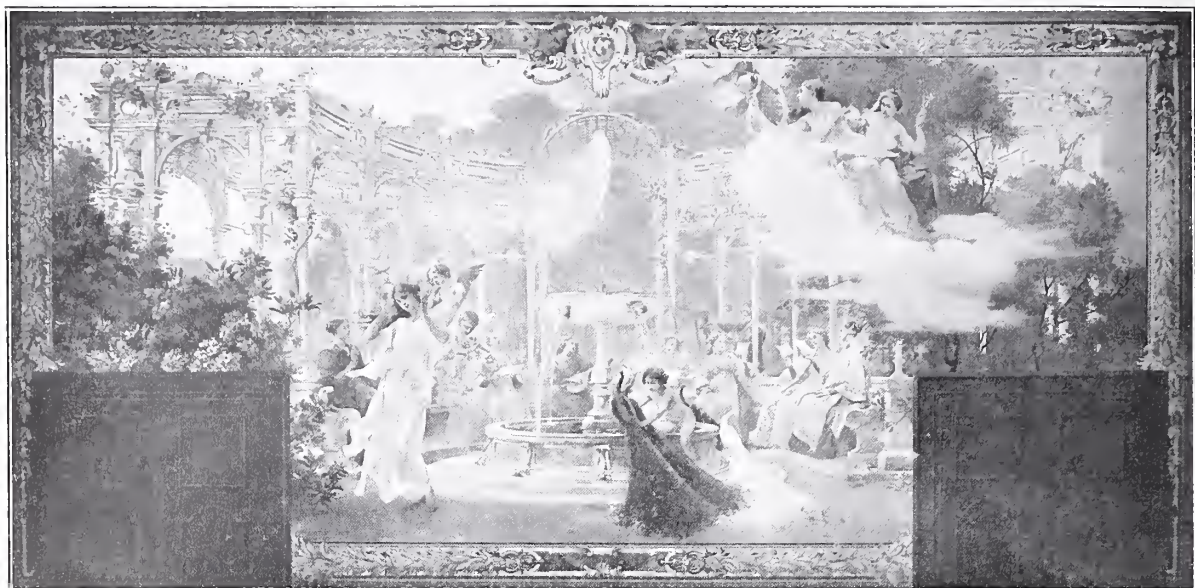
his works full of imagination and scientific truths—for the distinguished author was gifted with a prophetic imagination.

The work sent in by Monsieur Carlier is his monument to the Vilmorins (1746-1899), the



"SCIENCE": CEILING PAINTING. (Salon, 1908.)  
M. STECK.





"THE SENSE OF HEARING."

(Salon, 1908.)

PANEL FOR THE TOWN HALL OF THE TENTH ARRONDISSEMENT, PARIS. M. MOREAU VÊRET.

family who did so much for the progress and prosperity of agriculture. Around the pedestal in bas-relief are traced the profiles of various members of this family; in the foreground Agriculture and Horticulture immortalise them. With much the same kind idea Monsieur Lemaire exhibits "The Death of La Tour d'Auvergne," the first grenadier of the Republican army (1740-1800). The same artist shows a group in marble for the park of Saint-Cloud, called "Evening." Not far distant is the monument in stone to the memory of the soldiers who died for their country. This monument is for the town of Semur (Côte d'Or), and is of a melancholy simplicity. The figure of the Republic stands alone on a pedestal surrounded by the names of the heroes, and with a sorrowful expression is watching from a distance, as though in a vision, the fights in which she lost so many of her people. This also is the work of Monsieur Lemaire.

"The First Mirror" (a figure in plaster), by Monsieur Alaphilippe, is a plan for decorating a fountain. A woman holding a child is leaning over, admiring herself in the calm water. Monsieur Magron exhibits a door for a vault as well as a monumental chimneypiece with a glass. This is a model in plaster exhibiting great originality of treatment. The monument to Jacquart by Monsieur Roussel shows us the portrait in bronze of the celebrated inventor of looms. At the foot of the pedestal there are two women—a grateful worker to whom factory work has become easy,



"MUSIC."

(Salon, 1908.)

DECORATIVE PAINTING BY M. J. P. LAURENS.





"THE ARTS CONQUERED BY SCIENCE."

DECORATIVE PAINTING BY M. ZWILLER.

(Sa'on, 1908)

and an elegant woman clothed in a robe of brocade—to symbolise the work of the great manufacturer.

#### PAINTING.

"Harvesting," by Monsieur Carré, is a large decorative panel in which the people working amidst the yellow corn are thoroughly in keeping with the countryside atmosphere. Monsieur Chigot exhibits a triptych intended for the sanatorium at Zudcoote, "Return to life by the sea and fields." In the central panel some invalid children are playing on the sands, while the sun is shining on the immense sanatorium built on the dunes. The picture of Mr. Craig, an English painter, called "The Maid" (Royal Academy, London, 1906), shows us Joan of Arc in the midst of her arquebusiers, going into battle. The arrows are flying in all directions; on her white horse she advances, gazing up to heaven. On account of its composition and its work this panel reminds us of the primitive masters. Of quite a different subject is the triptych of Mademoiselle Desportes, called "When they are no longer at sea." The scenes are Dutch, and in them old fishermen who have been spared by the sea are living in the bosom of their families, surrounded by their grandchildren, or are weaving nets for young men "Who are still at sea."

"The Song of the Departure," the work of Monsieur Édouard Detaille, of the Institute, occupies the place of honour in the Salon. It is an immense panel divided by two columns, intended for the Pantheon, and is a work full of lofty ideas and alive with

the spirit of patriotism. The two panels of Mlle. Dufan are interesting; one is called "Astronomy—Mathematics," and the other "Radioactivity—Magnetism." They have been executed for the Hall of the Authorities at the Sorbonne. The figures symbolising these different branches of science seem to be full of supernatural life and movement. "Music," by Monsieur Jean Paul Laurens, is the deification of Beethoven. In the centre of the canvas on a pedestal he sits above an orchestra from which all the characters of his principal symphonies are rising into the clouds. Above, Glory receives this harmony and crowns the master with a halo. A subject having also Music for its scheme is "The

Sense of Hearing," by Monsieur Moreau Vêret. It is a panel designed for the walls of the Town Hall of the Tenth Arrondissement, in which nymphs are singing to the lyre and reciting verses.

We will mention also two interesting ceilings by Monsieur Steck, "Science" and "Fraternity," which are symbolic works executed with talent; and lastly the panel of Monsieur Zwiller, "The Arts Conquered by Science." The Venus of Milo is overturned from her pedestal, whereon are designs for mechanical appliances. Muses are hiding in fright at the sight of an airship. This is certainly a *tour de force*, but shows remarkable talent in execution.

JACQUES ROEDERER.

L. MALLET STEVENS.

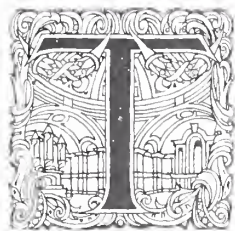


"RADIO-ACTIVITY AND MAGNETISM." PAINTED PANEL FOR (Salon, 1908.)  
THE HALL OF THE AUTHORITIES AT THE SORBONNE. BY Mlle. DUFAN.



# New Premises for Messrs. Debenhams', Ltd.

William Wallace and James S. Gibson, Associate Architects.



THE new buildings, of which a model is on view at the Franco - British Exhibition, were designed by and carried out under the superintendence of Mr. William Wallace and Mr. James S. Gibson, as joint Architects.

The structure is of fireproof construction throughout, solid steel columns of small section and of great strength being used, and these were afterwards encased in marble.

The external elevations are entirely faced with Doulton's Carrara Ware, as used at the Savoy Hotel and Gloucester House, which, by reason of its vitrified surface, is one of the few materials capable of withstanding the atmosphere of a large city, and of being restored to its original condition by periodical washing and cleaning.

The spacious entrance opens into a beautiful reception hall, lined with cool grey-green and white marbles. On either side are large rooms, and in front is the marble staircase leading to the departments above.

The decorative note is one of quiet harmony—the green marbles, dull bronze, touches of

bright enamel, rich woodwork, delicately-modelled ceilings, and soft carpets in greens and greys, all serve to produce an unobtrusive but rich effect.

A feature of the building is its interior and exterior metal-work; the bronze and enamel columns and railings in the two main galleries, the bronze lamp-covers, electric fittings, bronze and cream-enamelled nameplates having been designed and executed by the Birmingham Guild of Handicrafts, Ltd., and the bronze balustrading to the marble staircase and bronze caps and bases to the marble columns, both internally and externally, being cast by Messrs. J. W. Singer and Sons, Ltd., of Frome.

In rebuilding, the great problem was to minimise the disturbance of business, and to cause as little inconvenience as possible to the customers. It was finally decided that the most practical method was to rebuild in sections, each part to be finished before another was begun.

Great credit is due to the general contractors, Messrs. Geo. Trollope and Sons, and Colls and Sons, Ltd., for the manner in which they worked out, in conjunction with the advisory staff, the general scheme for rebuilding.

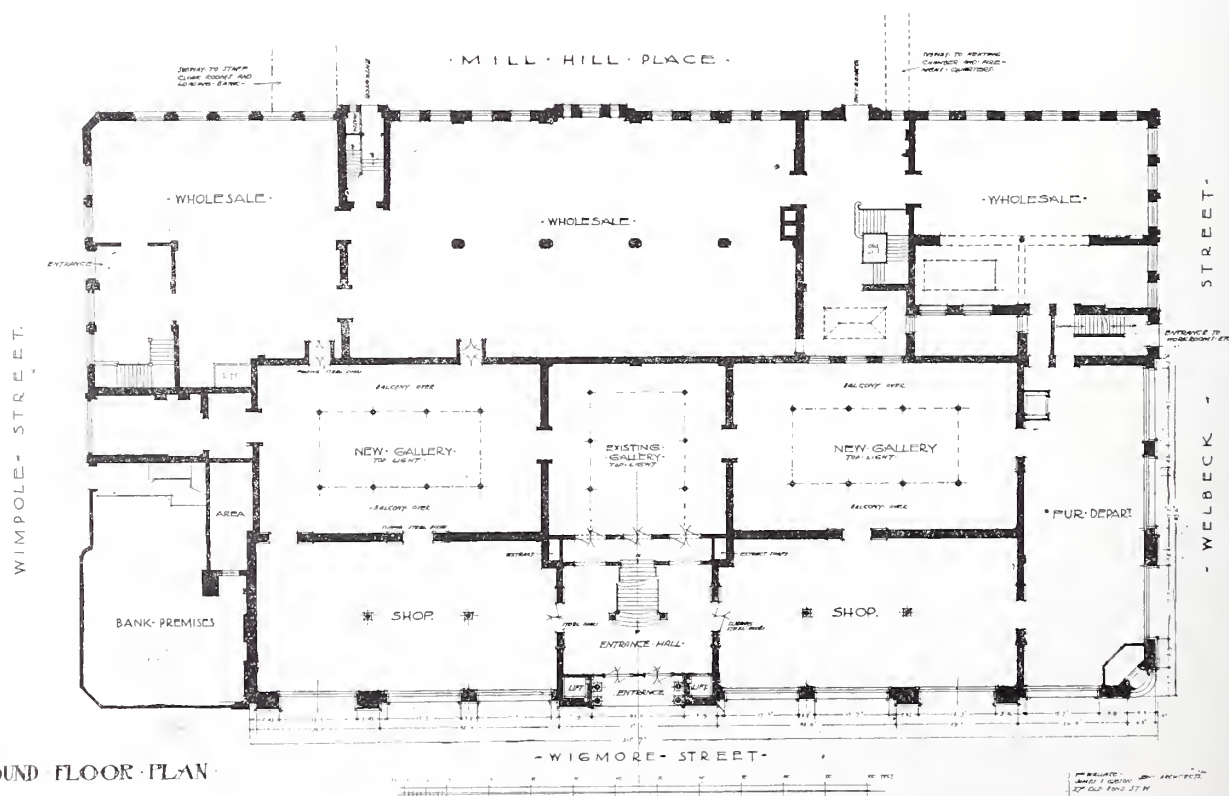






Photo: Arch. Review Photo. Bureau.

GENERAL VIEW FROM WIMPOLE STREET.



The work was begun in February 1906, and finished in September 1907, and each section was not only completed within its schedule time, but in many cases considerably earlier.

In order to do this, the work was carried on by two gangs of men working day and night under relief foremen. In most cases the lower floors were handed over, one by one, before the upper ones were completed or roofed in, temporary asphalt roofs being formed at different levels to enable the finishing of the floors below to be effected.

During all this time, however, business was conducted as usual, and, where necessary, communication between various departments was maintained by covered passages.

The heating and ventilation were carried out by Messrs. Henry Hope and Sons, Birmingham, the main buildings being heated by steam on the atmospheric system, and the whole of the basement being ventilated on the plenum system, with very satisfactory results. The hot-water

service throughout the building is provided from the boilers of the heating service during the winter, while change-over valves allow of this being heated by an ordinary low-pressure water boiler during the summer months. The apparatus being maintained at a pressure lower than the atmosphere gives a uniformly pleasant heat without any scorching effect upon the air, while the vacuum system obviates altogether the escape of foul air from the air valves.

The metal casements throughout the building are also by Henry Hope and Sons, Ltd., of their best weather-tight sections, with simply designed gunmetal fittings.

A feature of the retail portion of the premises is the attention paid to the comfort of patrons, for whom lifts are provided to the upper floors. On the third floor a light and airy restaurant has been arranged with a smoking-room annexe, and on the opposite side of the landing is the Club Room, with desks and stationery, easy chairs, and newspapers, for the use of patrons.

## NEW PREMISES FOR MESSRS. DEBENHAMS', LTD.

WILLIAM WALLACE AND JAMES S. GIBSON, Associate Architects.

GEORGE TROLLOPE & SONS and COLLS & SONS, LTD., General Contractors.

### SOME OF THE SUB-CONTRACTORS.

DOULTON & Co., LTD., Lambeth.—Carrara Ware.

HOMAN & RODGERS, London.—Constructional Steelwork.

THE OTIS ELEVATOR Co., LTD., London.—Passenger and Service Lifts.

J. W. SINGER & SONS, LTD., Frome.—Bronze Caps and Bases to Columns, and Balustrading to Main Staircase.

J. & H. PATTESON, Manchester.—Marble Work.

ERNEST W. GIMSON, Cirencester.—Decorative Plastering to First and Restaurant Floors.

GILBERT SEALE, London.—Decorative Plastering to Ground Floor and Galleries.

THE BIRMINGHAM GUILD OF HANDICRAFT, Birmingham.—External and Internal Decorative Metal Work, including Gallery Railings, Enamelled Stallboard, Lettering, and Electric Fittings.

HENRY HOPE & SONS, LTD., Birmingham.—Heating and Ventilation, and Metal Casements.

THE BRITISH LUXFER PRISM SYNDICATE, LTD., London.—Pavement Lights and Electro-Copper Glazing.

RUST'S VITREOUS MOSAIC Co., London.—Mosaics.

THE CRITTALL MANUFACTURING Co., LTD., London.—Steel Doors.



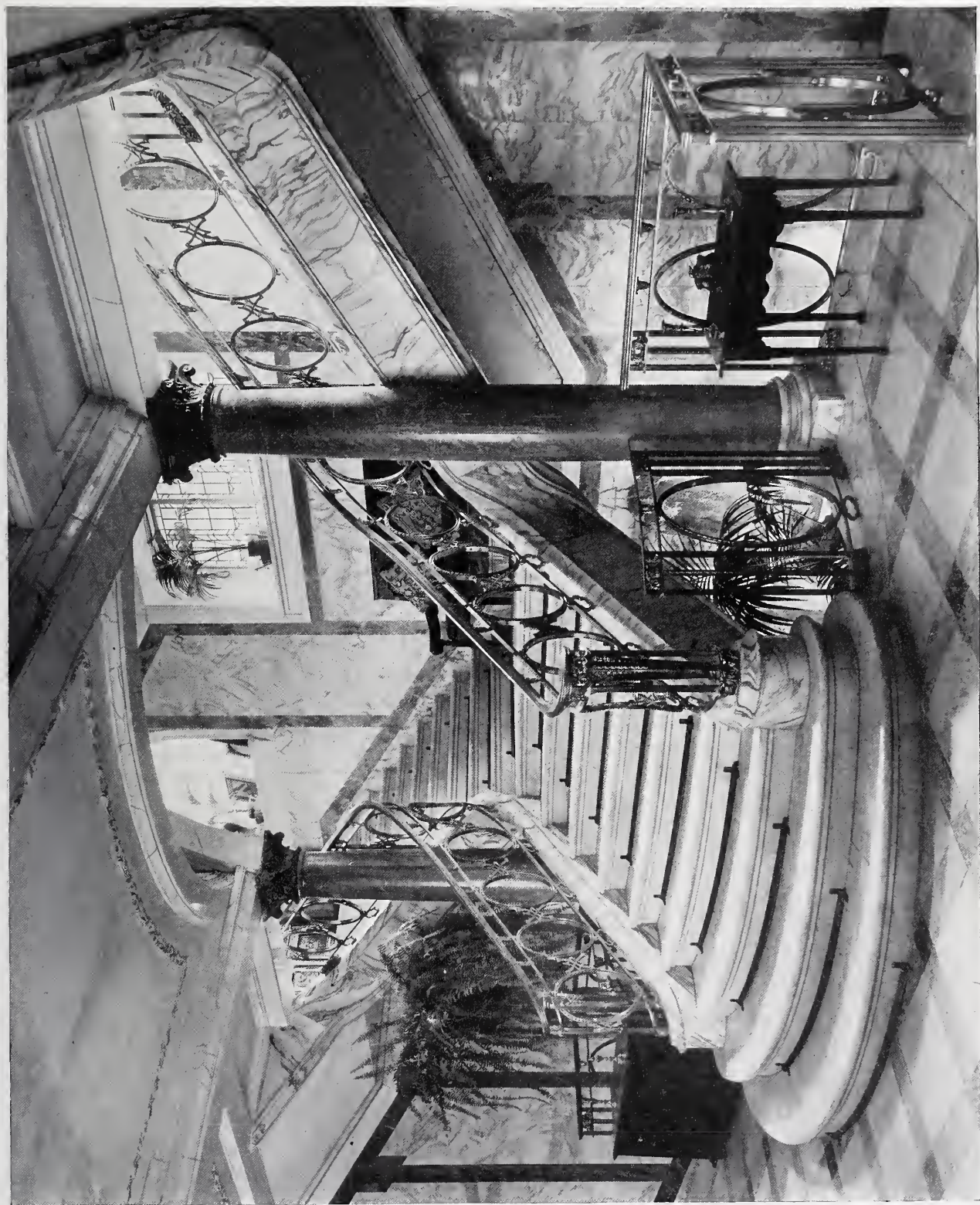


Photo: Arch. Review Photo. Bureau.

THE STAIRCASE FROM THE ENTRANCE HALL.





THE GRAND STAIRCASE : LOWER GROUND FLOOR.

P. 10 : Arch. Review Photo. Bureau.





Photo: Arch. Review Photo. Bureau.

A GALLERY ON THE GROUND FLOOR.





Photo : Arch. Review Photo, Bureau.

THE RESTAURANT ON THE THIRD-FLOOR.





Photo: Arch, Review Photo Bureau.

THE CLUB ROOM: THIRD FLOOR.



# Civic Development in the U.S.A.



FROM time to time indications have reached us of the rapidly increasing activity in the matter of city improvement and beautification that has arisen in the United States. These indications suggested that during a recent visit it would be desirable to investigate their ideals and methods, in the light of those of older communities.

As might have been expected, these display a breadth of scope and handling quite outside anything that is met with on this side of the Atlantic. The rapid expansion of the American city usually suggests a comprehensive scheme extending for a radius of ten to twenty miles according to the population, while the rapidity with which buildings become obsolete and are replaced gives the opportunity for remodelling city centres in a manner more drastic than is possible with us.

The American citizen is acquiring ideals as to what a city should be; it is true that at present they are somewhat unsettled, and subject to too many conflicting influences, but there is no doubt that this will right itself by degrees, and in the meantime a foundation is being laid that will enable future generations to build up a consistently beautiful conception promising the most valuable social results.

While we are by circumstances precluded from adopting such methods in their entirety, it is essential to review them in order to embody in our own such as we can by any reasonable effort grasp to our advantage.

Moreover, we may in our turn contribute a certain knowledge of the necessary detail that the broad scope of the American schemes has for the present left out of account, and thus make our studies, as such studies ought to be, mutually advantageous to all whose work is laid under contribution.

As indicating the strong interest that the general public in America takes in the question of municipal improvements, one need do no more than instance the fact that in all the more important cities Municipal Art Societies, Park Commissions, and kindred organisations have been formed, embracing in their ranks representatives from the principal bodies whose interests are involved.

These generally include the mayors of the towns comprised in the scheme—the Presidents of the local University, the Chamber of Commerce, the Art Schools and Clubs, and others who are regarded as being especially qualified.

The report of such a body to the State Government usually results in an appropriation from the State, to be expended on the more urgent portions of the work it recommended.

In New York a small but carefully selected Art Commission has been officially appointed with jurisdiction over

(a) "All works of art to be acquired by the City of New York by purchase, gift, or otherwise."

(b) "The removal, relocation, or alteration in any way of all works of art already possessed by the city."

(c) "All designs of municipal buildings, bridges, approaches, gates, fences, lamps or other structures erected or to be erected upon land belonging to the city; the lines, grades, plotting of public ways and grounds; arches, bridges, structures, and approaches which are the property of any corporation or private individual and which shall extend over or upon any street, park, or public place belonging to the city, provided they are referred to the commission by the mayor or the Board of Aldermen."

(d) "All structures, as mentioned in (c) above, to be erected or contracted for at an expense exceeding 1,000,000."

(e) "The selection of art productions, costing not to exceed \$50,000 in one year, when such appropriation has been made by the Board of Estimate and Apportionment."

The following notes further define this jurisdiction:—

"Works of art as above defined include all paintings, mural decorations, stained glass, statues, bas-reliefs or other sculptures, monuments, fountains, arches, or other structures of a permanent character, intended for ornament or commemoration."

"The charter appointing the commission further provided that no work of art should become the property of the city unless such work of art, or a design, together with a statement of the proposed location, should have been submitted to and approved by the Art Commission. Until so approved, it may not be erected or placed in, upon, or over any building, street, park, or public place belonging to the city."

"Further, no existing work of art may be removed, relocated, or altered in any way unless the plan for such removal, relocation, or alteration shall have been submitted to and approved by the commission."

The works at present making the greatest improvement in the appearance of this city are the two great railway stations. Though these are not





BIRD'S-EYE VIEW OF WASHINGTON IMPROVEMENT.

municipal undertakings their importance justifies the inclusion of a brief description.

The plans for the new Grand Central Station involved the use of an area of more than nineteen city blocks, between Forty-second and Fifty-seventh Streets, Madison and Lexington Avenues. The buildings will be set back from Forty-second Street a distance of about forty feet, and back from Vanderbilt Avenue a distance of about seventy feet, so as to afford a generous approach to the station. The plans of the station are by Messrs. Warren & Wetmore, and Reed & Stem, associated.

The main entrance to the station will be on Forty-second Street. It will consist of three arches, each 33 ft. wide and 60 ft. high. Beyond these will be the main waiting-rooms and ticket lobby, level with the street. The passenger will proceed to the express train by entering a gallery overlooking the grand concourse, and thence to this concourse, which will be on the level of the express tracks. This concourse will be approached by four grand staircases, each 25 ft. in width. It will be 160×470 ft. and 150 ft. high.

The Pennsylvania Station by McKim, Meade, & White has its principal front on Seventh Avenue, with the main entrance facing Thirty-second Street. The pavilions at the corners form carriage entrances for incoming and outgoing traffic.

In the centre of the building will be the main waiting room, extremely simple in plan, consisting, like the great hall of a Roman bath, of three square bays, being 110 ft. wide and 325 ft. long and 150 ft. high, containing in fact 50 per cent. more space than the vast hall of the Baths of Caracalla, and nearly identical in height with the nave of St. Peter's, but 15 ft. greater in width. Rising as it

does above the general mass of the building, it receives a flood of light through its great windows and dominates and gives character to the composition.

At Washington matters were taken in hand by the Federal Government itself, which appointed Mr. Daniel H. Burnham of Chicago and Mr. Frederick Law Olmsted junr. of Brookline, Mass., as experts, with power to add to their number; and these gentlemen invited Mr. Charles F. McKim and Mr. Augustus St. Gaudens of New York to act with them in the preparation of plans.

As this city presents a comprehensive scheme, based on an original plan possessing far greater interest than that of any other in the States, we shall be well advised to consider it at greater length, though many places elsewhere have in hand schemes quite as far-reaching.

The plan prepared at the foundation of the city by L'Enfant is based on the usual rectangular system of streets running north and south and east and west, but in addition there are a number of diagonal avenues intersecting the rectangular streets. Eight of these avenues radiate from the Capitol, making with the four roads to the cardinal points no less than twelve main lines of route having the Capitol on its hill as a terminal feature, that running west being flanked by extensive gardens.

The plan undoubtedly has great merits, but they have been so much extolled that it seems only wise to point out its undoubted defects, the principal one being the unhappy result of the numerous intersections that occur at an acute angle, so that the frontage lines of the main avenues are broken to an extent detracting from the dignity



they demand. Again, the streets generally secure no terminal features and extend vaguely for vast distances. It is true that at certain points these difficulties have been met and handled by the provision of squares and circles; but such possibilities are limited, and there is little doubt that the introduction of more of the character of the spider's web into the design would have been beneficial.

Be this as it may, the plan gives a possibility of monumental dignity far above most great towns, and but for the neglect of its spirit during a long period in the last century, little would have been needed in the way of amendment.

This neglect, however, allowed of serious interferences with the main outlines of the original plan, more particularly in regard to the Western Avenue or Mall leading from the Capitol to the Potomac River. An important railway has been permitted to cross this on the level, no definite frontage lines were adopted for the buildings on either side, and the great marble monument to Washington (in the form of an obelisk 500 ft. high) was erected about 100 ft. off the axial line. In addition, the formality demanded by the architectural surroundings having been disregarded, the planting throughout is haphazard in arrangement.

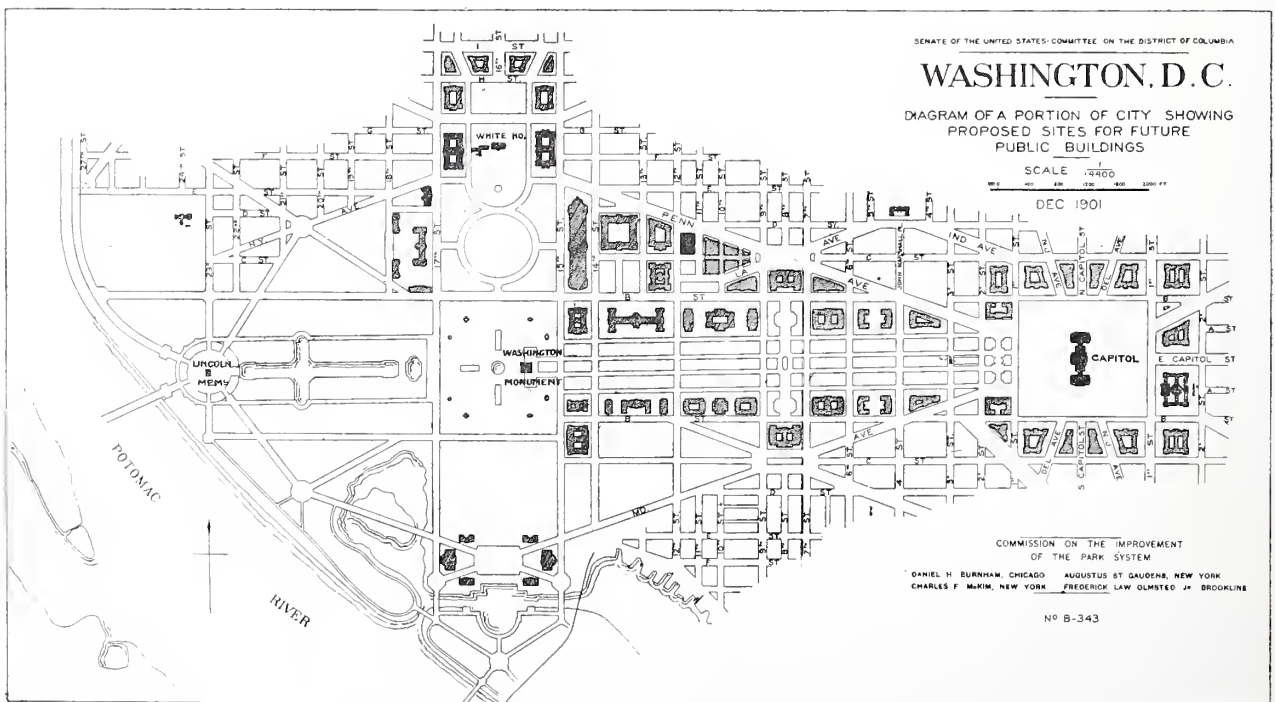
The accompanying plan will show more clearly than any description the methods the Park Commission took to restore the original design and to extend the composition in the direction of the Potomac in a manner calculated to further enhance the beauty of this section of the city, while the view (from a model) gives a still better realisation of the completed effect of the work now in progress.

It will be noticed that the position of the Washington Monument necessitated a slight displacement of the axial line relatively to the other streets of the city, but this is not perceptible in actuality.

A quotation from the report of the commission will explain its aims with regard to this portion of the city:—

"The gradual development of the city and its growth towards the north, together with the location in the Mall of public buildings for scientific purposes, have resulted in a steady improvement in the character of the Mall, which during the past thirty years has been changed from a common pasture into a series of park spaces, unequally developed indeed, and in places broken in upon by being put to commercial or other extraneous uses, but nevertheless becoming more and more appreciated from year to year. With this gradual improvement has sprung up a general desire that the L'Enfant plans be reverted to, and that the entire space south of Pennsylvania Avenue be set apart solely for public purposes."

"In order to realise this natural and most laudable desire, two things are essential: First, the railroad must be removed from the Mall, and, secondly, axial relations must be established between the Capitol, the Monument, and the White House. Happily, as has been explained elsewhere in these reports, the opportunity is presented to Congress to secure not only the exclusion of the railroad, but also the construction of a union station, a consummation which, long agitated, has heretofore seemed beyond the possibility of accomplishment."







PROPOSED DEVELOPMENT OF THE LINCOLN MONUMENT SITE AS SEEN FROM THE CANAL.

"Fortunately, also, the location of the Monument does not preclude the establishment of such relations as will bring that structure into organic connection with the monumental buildings above mentioned, so that Capitol, White House, and Monument shall become constituent parts of one composition. The plan of the commission contemplates the extension of B Street north-eastward to Pennsylvania Avenue, whence it continues on the north side of the Capitol grounds, thus securing for the Mall a uniform width of 1,600 ft. throughout its entire extent. Within these boundaries it becomes possible to develop the Mall area in accordance with the general distribution of the L'Enfant plan, with such enlargements as the conditions of to-day have made possible and desirable."

"Thus areas adjoining B Street north and south, averaging more than 400 ft. in width from the Capitol to the Monument, afford spacious sites for buildings devoted to scientific purposes and for the great museums."

"The axis of the Capitol and Monument is clearly defined by an expanse of undulating green a mile and a half long and three hundred feet broad, walled on either side by elms, planted in formal procession four abreast. Bordering this green carpet, roads, park-like in character, stretch between Capitol and Monument, while beneath the elms one may walk or drive, protected from the sun."

Beyond the Washington Monument and the axial line of the White House a sunken garden is planned, and beyond this again the Mall is extended to the proposed Lincoln Memorial, of which we give a view.

The following extract, from the same report, indicates the intention as to the treatment of this section:—

"The central portion of this area, still adhering to the Mall width of sixteen hundred feet, has a special and particular treatment. From the Monument garden westward a canal three thousand six hundred feet long and two hundred feet wide, with central arms and bordered by stretches of green walled with trees, leads to a concourse raised to the height of the Monument platform. Seen from the Monument platform, this canal, similar in character and general treatment to the canals at Versailles and Fontainebleau in France, and at Hampton Court in England, introduces into the formal landscape an element of repose and great beauty. At the head of the canal a great *rond point*, placed on the main axis of the Capitol and the Monument, becomes a gate of approach to the park system of the District of Columbia."

The commission then proceeds to deal in a very comprehensive manner with the river frontages, the suburbs, and the surroundings of the city; but, having already given so much attention to the central area, we can only briefly refer to these proposals, which include a monumental bridge from the Lincoln Memorial across the Potomac; the Savannah Parkway, in the northern quarter; and the extension and linking together of the numerous parks and open spaces with which the city is at present surrounded.

Municipal improvement in Boston has been proceeding steadily for the past forty years. The reclamation of the Back Bay, the tidal flats on the south side of the River Charles, gave the town a fine residential district laid out with spacious



streets and avenues; beyond this, the marshland of the Fenways has been converted into a pleasant park, and more recently the suburban districts for a radius of eleven miles have been provided with an extensive and picturesque series of parks, linked together by charming drives and woodland paths.

Boston evinces no intention of resting on its laurels; further embankments of the Charles River are in hand or under consideration; a dam is being constructed across the entrance, excluding the tides and converting the basin into a freshwater lake.

A movement has been started that is likely to result in the appointment of a commission to study the highways connecting the neighbouring centres of population with Boston and with each other, and, judging by the breadth of view that has hitherto been shown, such a commission would not dream of approaching the problem otherwise than in a bold and comprehensive spirit.

Some fifty miles south of Boston lies, amid the beautiful surroundings of a typical New England estuary, the city of Providence; possibly the beauty of its environment has, until recent years, retarded the progress of civic improvement here; but since it was realised that this was in danger, and indeed had already suffered from commercial operations, great activity has been displayed in rescuing the surroundings of the city and connecting them with the State Capitol and other centres.

The improvements that will contribute most notably to the effect of the city are the embanking of the little river Woonasquatucket and the proposed Capitol Avenue to the north of this, the latter being one hundred feet in width and leading directly westward from the Capitol buildings to Davis Park, nearly a mile distant.

These two improvements will be connected at the eastern end by the new dispositions embracing the Capitol and its gardens and extending south to the railway station.

Further out numerous other proposals are under consideration for securing spots of special beauty or interest, for connecting up existing and future parks, and generally developing the possibilities of the suburban districts.

In Philadelphia there has been for many years a movement for the cutting of a broad roadway diagonally through the gridiron of streets from the City Hall to Fairmount Park, a distance of about one mile. This movement at last reached a point at which it was thought wise to form a special "Parkway Association" for its furtherance. So successful have been its efforts that the avenue has been officially placed on the city plan, and an appropriation of \$2,000,000 has been made for com-

mencing the work of purchase, demolition, and construction.

If the efforts of the Parkway Association have been attended by success, those of a similar but much older society, the City Parks Association, have also been productive of much good for the city. This association, maintaining a steady pressure upon the city authorities for many years in favour of small parks and playgrounds, has succeeded in having many such spaces opened for the public. The association has now widened its scope by its advocacy of an outer park system for Philadelphia, and to this end it has brought together some forty-three societies, educational institutions, improvement associations, art societies, &c., constituted as "The Organisation Allied for a Comprehensive Park System for Philadelphia."

As the result of the work of the Allied Organisations and of other forces, the plan for the creation of a plaza at Broad and Johnson Streets, and for the widening of Broad Street thence to League Island into a parkway three hundred feet in width, has been adopted, and half a million dollars appropriated for grading and roadmaking.

For many years Philadelphians have prided themselves upon their park, and as to its natural beauty their pride is fully justified. Of late League Island Park has been secured to the city, and from the old Hunting Park a wide boulevard leading to Torresdale—a point eight miles up the Delaware—is in course of construction. But the city has grown with great strides, while its parks have not.

Feeling, moreover, the need for a well-matured plan for the systematic growth of the city's parks the Allied Organisations have presented a plan which provides, as a chief feature, for the saving of the beautiful valleys of the many creeks that lie not far from the outskirts of the present city.

The mention of Baltimore, where new parklands are proposed, together with a scheme for linking them up, completes the list of the more important cities of the Atlantic coast.

The great cities of the west are working on very much the same lines as regards their park systems and suburban improvements, but several demand special notice in regard to their propositions for what is termed the Civic Centre, which contemplate the grouping of all their more important buildings of a municipal character in an appropriate position, and comprising in the scheme suitable open spaces laid out in such a manner as to enhance the effect of the buildings they adjoin. In some instances the railway station is included in the group, thus securing the additional advantage that the visitor's first impression of the town is a favourable one.







St. Louis is intending to place the City Hall, Court House, and Central Library around a public parkway or Mall.

The problem at Pittsburgh is somewhat different and more complex. Immediately to the east of the business quarter of the town is a sharp rise, and, with the exception of the celebrated Court House and Gaol by H. H. Richardson, the summit is not at present occupied by any important buildings. The accompanying plan, prepared by the Pittsburgh Chapter of the A.I.A., shows how a somewhat sordid region could be converted into a noble municipal centre.

A few remarks on Detroit must bring these descriptive notes to a conclusion.

On the destruction of this city by fire, early in the nineteenth century, it was remodelled on similar principles to the design for Washington; indeed the plan displays, on a relatively small scale, a method superior to that of its prototype. It is the more to be regretted that this plan was not carried out in its entirety, and that the absence of any restriction on building procedure has deprived the streets of much of the dignity that is their just due. Notwithstanding this, Detroit has great possibilities, and its citizens have shown their appreciation of them by obtaining expert opinions on the improvement of the water front, the connecting up of the public parks, and the treatment of Belle Isle (the most important of these), besides having recently provided a wide boulevard encircling the entire city. The problem of its water front is perhaps the most interesting one; the view from the river shows at present a series of irregular and unsightly wharves and buildings; it is, however, proposed to take advantage of the sharp fall of some 25 ft. from the general level down to the river bank, to provide a two-tier embankment, the lower being utilised for commercial purposes, while the upper would form an attractive promenade.

A most valuable investigation into the whole question of municipal improvements in America was made by a committee of the American Institute of Architects in 1904, and the report of this committee has afforded much valuable information.

As indicating the general attitude of the United States towards this great subject, one cannot do better than close these remarks with the following extracts from Mr. Frank Miles Day's summary of this committee's conclusions:—

"First. The wisdom of providing city dwellers with ample park areas, and of securing these areas well in advance of the growth of the city, and of establishing park-like ways of communication between such areas, seems to have become obvious to most of our large cities. We see the thing

done in places, the work in progress in others, agitation going on elsewhere. It is a movement fully established, always spreading and gaining adherents.

"Second. As to transportation in cities, or rather as to the part of the problem that most concerns architects, it is a pleasant thing to know that those at the head of our great railroads have at last decided to give us terminal stations that shall be worthy gateways of their cities, something beyond a mere shelter, and involving thoughts above those of convenience and economy in the handling of crowds.

"Third. While the principle of obtaining the greatest effect from a given number of buildings by grouping them in a harmonious composition is by no means a new one, as witness the library, palace, campanile and basilica of the Piazza San Marco at Venice, or the stately disposition of avenues, bridges, and buildings about the Place de la Concorde, it is strange that nowhere in America does any such group exist. Should any one of the efforts in this direction now being made in this country succeed, we may feel assured that it will sufficiently demonstrate the wisdom of such procedure to bring about similar results in other cities.

"Fourth. In regard to improvements in city plans, and especially as to cutting of avenues through and opening of spaces in congested areas, we are doing but little, practically nothing, as compared with European cities. Nor can we hope to make any worthy progress in this direction until we extend the doctrine of eminent domain to the lands abutting upon such improvements, so that the municipality may control the character of the buildings to be erected upon them.

"Fifth. Why is it that we have so long neglected the banks of the rivers that run through our American cities? Why do we tolerate their muddy reaches, and the wretched condition of property adjacent to them? Think for a moment of the embanked Arno flowing through Florence with palaces at its very brink, or of the well-walled Tiber where Rome crowds up to it. What city of ours has accorded any such wise treatment to its river? Think of the Seine, confined and orderly as it passes the quays of Paris, or of the Thames with its monumental embankment, and its splendid buildings overlooking the long reaches of the river. How much longer are we to wait for one of our vast cities to do this thing as well as Pisa, small and dead as she is, has done it?"

We see by this summary that there is still much to be done, but the public spirit displayed by the American people promises that it will be done, done thoroughly, and as rapidly as could reasonably be demanded.

H. V. LANCHESTER.











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